

TOTO

GUITAR ANTHOLOGY SERIES

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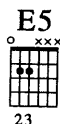
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AFRICA

Words and Music by
DAVID PAICH and JEFF PORCARO



Moderately ♩ = 94

Intro:

Gtr. 1 (12-string acoustic)

Drums & Perc.

4

A

Rhy. Fig. 1

E/G#* C#m7

*Bass gtr. plays note to right of slash.

A

E/G# C#m7

Verse 1:

B

D#m7

hold throughout

G#m7 B/F# A/E E/F#

— but she hears on - ly whis - pers of some qui-et con - ver - sa -

T
A
B

4 4 4 6 4 4 4 4 4 5 4 2 2 2 2 2 1 0 2 2

G#m7 A E/G# C#m7 B D#m7

tion. She's com-ing in, twelve - thir-ty - flight.

Rhy. Fig. 2

T
A
B

5 4 5 4 0 2 2 0 2 4 4 4 6 4 2 3 4 6

G#m7 B/F# A/E E/F#

— Moon - lit wings re - flect the stars that guide me toward sal -

P.M. - - - - -

T
A
B

4 4 4 6 4 4 4 4 2 2 2 0 0 1 1 2

G#m7

A

E/G# C#m7 B

D#m7

va

tion.

I stopped an old__ man a - long the way, -

end Rhy. Fig. 2

G#m7

B/F#

A/E

E/F#

— hop-in' to find__ some__ old for- got - ten words__ or an - cient

G#m7

A

E/G# C#m7 B

D#m7

mel - o - dies.

He turned_ to me__ as if__ to say, -

Rhy. Fig. 3

G#m7 A E/G# C#m7

— "Hur - ry, boy, — it's wait - ing there — for you." —

TAB

2	2	4	6	4	4	4	2	2	2	2	2	0	0
2	2	4	6	4	4	4	2	2	2	2	2	1	1
2	2	4	6	4	4	4	2	2	2	2	2	2	2

Chorus:

F#m Dsus2

It's gon - na take a lot — to drag — me a - way —

end Rhy. Fig. 3 Rhy. Fig. 4

TAB

(0)	2	2	2	2	0	0	3
(0)	2	2	2	2	0	0	3
(1)	4	2	2	2	0	2	3
(2)							

A E(9) F#m D⁶₉

— from you. — There's noth - ing that a hun - dred men — or more —

TAB

0	2	0	2	0	2	0	0
0	2	2	2	1	0	0	0
0	2	2	2	2	0	0	0

— could ev - er do. — I bless the rains — down in Af -

A E F#m/E E F#m Dsus2

ri - ca.____ Gon - na take some time__ to do__ the

TAB

0 2 2 0 0 2 2 4 2 2 2 3 0 0

0 2 2 1 2 4 4 2 2 2 2 0 2 3

0 2 2 2 4 4 2 4 2 2 2 0 2 3

(A)

Riff A

Gtr. 2

things we nev - er had.

Mmm,
end Rhy. Fig. 4

3
4fr.
C#

E5

6
2fr.
F#

4fr.
G#

f

TAB

0	2	0	0	0	0	0	0	0	2	2	x	5
2	2	0	1	0	0	1	1	1	2	2	x	4
2	0	x	x	x	2	2	2	2	4	4	x	2
0	0	3	3	3	0	0	0	0	4	4	x	x
					0	0	0	0	2	2	x	4

w/Rhy. Fig. 1 (Gtr. 1)

⑥
5fr.
A

(E/G# C#m7)

A

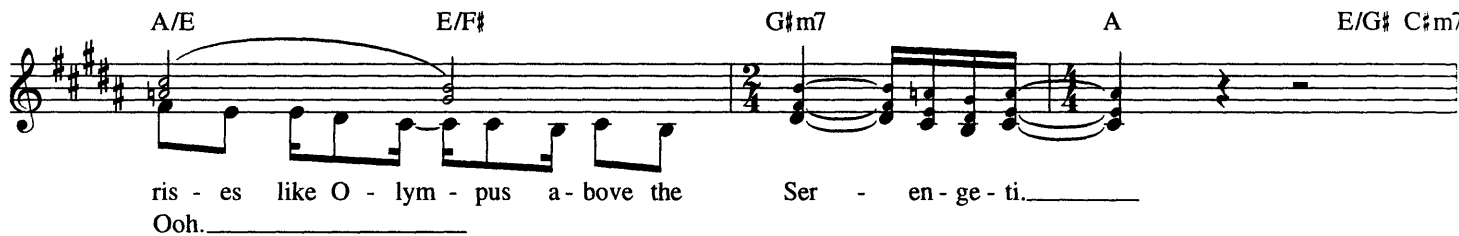
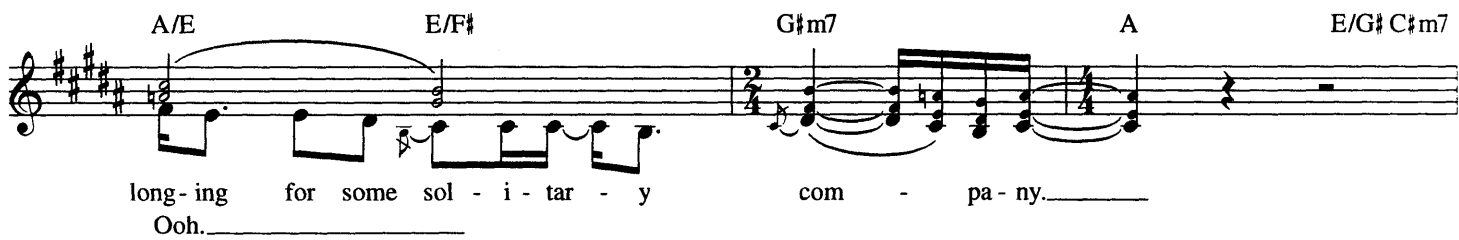
E/G# C#m7

= end Riff A

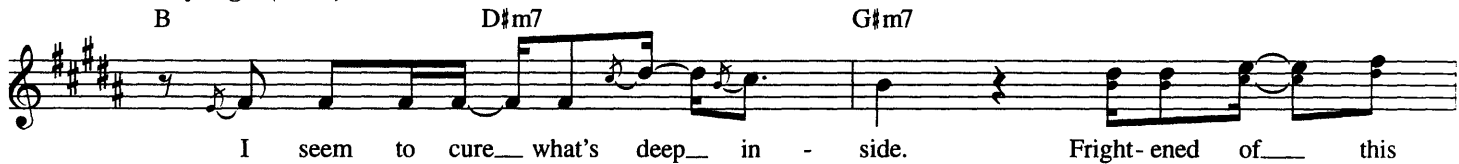


Verse 2:

w/Rhy. Fig. 2 (*Gtr. 1) 2 times



w/Rhy. Fig. 3 (Gtr. 1)



Chorus:

w/Rhy. Fig. 4 (Gtr. 1) simile



A E(9) F#m D⁶₉

— from you. — There's noth - ing that a hun - dred men — or more —

A E F#m D

— could ev - er do. — I bless the rains — down in Af -

A E F#m/E E F#m Dsus2

ri - ca. — Gon - na take some time — to do — the

w/Riff A (Gtr. 2)
A C#m7 E F#m E/G#

things we nev - er had. — Mmm,

A E/G# C#m7 A E/G# C#m7

hmm,

Instrumental Solo:
w/Rhy. Fig. 2 (Gtr. 1) simile

B D#m7 G#m7 B/F# A/E E/F# G#m7

w/Rhy. Fig. 3 (Gtr. 1) simile

A E/G# C#m7 B D#m7 G#m7 A E/G# C#m7

Hur - ry boy, — she's wait - in' there — for you. —

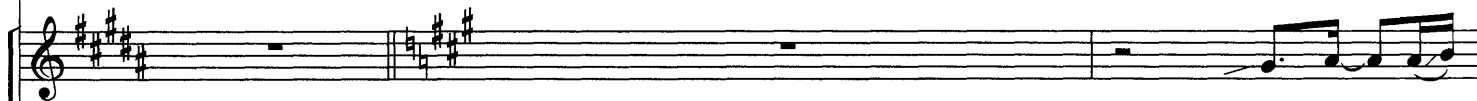
Chorus:
w/Rhy. Fig. 4 (Gtr. 1) 1st 4 bars only

F#m7 D A E

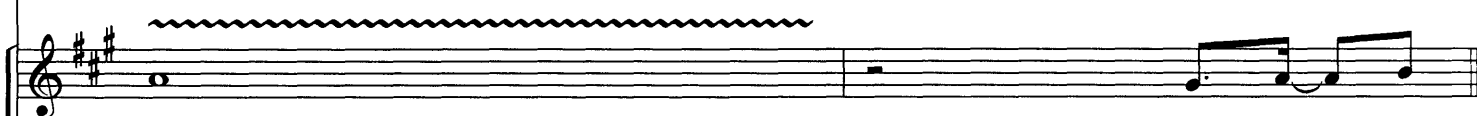


It's gon-na take a lot to drag me a-way from you.

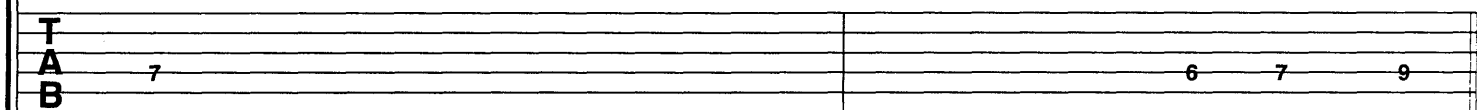
Gtr. 2



There's noth-ing that a hun-dred men or more could ev-er do.



I bless the rains down in Af-ri-ca.

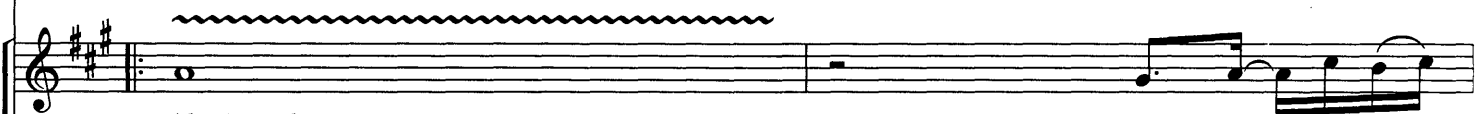


w/Rhy. Fig. 4 (Gtr. 1) 1st 4 bars only

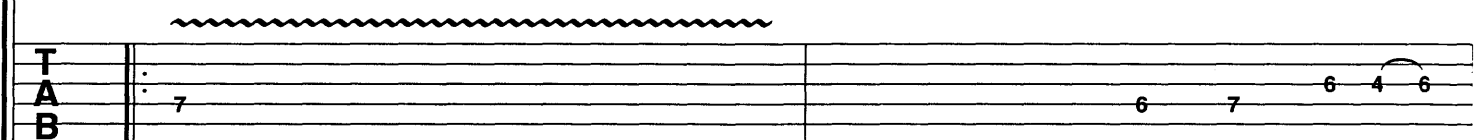
F#m D A E



I bless the rains down in Af-ri-ca.



*1st time only



*Lead vocal ad lib. on repeat.

F#m D A E

I bless the rains down in Af - ri - ca.

T
A
B

w/Rhy. Fig. 4 (Gtr. 1) last 5 bars only

D A E

I bless the rains down in Af - ri - ca. I'm gon - na take it now.

w/Riff A (Gtr. 2)

F#m

I'm gon - na take some time to do the things we nev - er have.

Outro:

w/Rhy. Fig. 1 (Gtr. 1) 3 times

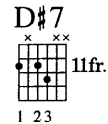
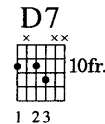
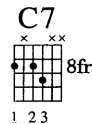
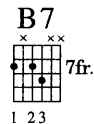
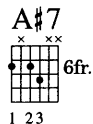
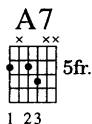
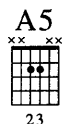
Repeat & fade

E F#m E/G# A E/G# C#m7 A E/G# C#m7

Ooo.

ANIMAL

Words and Music by
DAVID PAICH and JEAN-MICHEL BYRON



Moderately ♩ = 106 (♩ = ♩³)

Intro:

Gtr. 1 (Acoustic) A5 G5



*Gtr. 3 (Electric) *mf*

Gtr. 2 (Electric)

mf

f

w/trem. bar

P.M. until change

T
A
B

16 15 (15) (15)

3 0

*w/distortion.

N.C. (Em)

Riff A

Gtr. 2

T
A
B

0 0 3 3 2 3 3 2 3 0 0 0 0 3 3 2 3 3 2 3 0 2

(F#m)

F#m7 B5/F# F#m7 N.C. (F#m)

Gtr. 1

Gtr. 2

end Riff A

Gtr. 2

Spoken: Ow!

T
A
B

2 2 5 5 4 5 5 4 5 2 2 2 2 5 5 4 5 5 4 5 2 0

w/Riff A (Gtr. 2)

(Em)

Em7 A5/E Em7 N.C. (Em)

(F#m)

F#m7 B5/F# F#m7

Gtr. 1

0 2 0 2 4 2 3 2 (5) 2 2 4 2

Verse 1:

w/Riff A (Gtr. 2)

*Em

Em(maj7)

Em7

Em6

F#m

F#m(maj7)

I've nev - er felt_ like this_ with some - one, I nev - er knew_ I could feel this way at all_

*Keybd. harmony.

F#m7

F#m6

Em

Em(maj7)

Em7

Em6

Pre - des - ti - na - tion by_ ap - point - ment, sto - ry -

Gtr. 2

Riff B

0 0 3 3 2 3 3 2 3 0 0 0 0 0 3 3 2 3 3 2 3 0 2

F#m

F#m(maj7)

F#m7

F#m6

book re - al - i - ties_ are com - ing true._____

2 2 5 5 4 5 5 4 5 2 2 2 2 5 5 4 5 5 4 5 2 2

G#m G#m(maj7) G#m7 G#m6

I was scared;_ you looked_so help - less,_ lust was

TAB

4 7 4 6 x 4 6 4 6 (4) 6 6 6 5

G/A A/B N.C. Em Em(maj7)

dressed in good dis - guise._ I took you home_ to meet_my moth

end Riff B

w/o P.M. P.M.

TAB

5 4 5 4 5 6 5 4 7 7 6 7 7 6 7 3 0

Em7 Em6 F#m F#m(maj7) F#m7 F#m6

er. Just like me, she fell straight in love_ with you._

w/Riff B (Gtr. 2)

Em Em(maj7) Em7 Em6

You took me to_ your own_ a - part - ment. Was it me._

F#m F#m(maj7) F#m7 F#m6

_ or does the night do things_ to you?_

G#m G#m(maj7) G#m7 G#m6 G/A A/B

You read from Ve - nus_ and A - don - is. Hon - ey, how_ could I re - sist?

Chorus:
E E7 A/E E7

Said come on, ba - by, we've got to - night...

Gtr. 3 *Gtr. 3

hold - - - P.M. - - - - -

T 15 10 9 12 10 8 9 9 9 4 7

*2 gtrs. arr. for 1.

C#m7

No one los - es when_ two ti - gers fight...

1/4

T 7 4 7 7 9 7 9 9 7 9 6 6 6 9 6 9

F#C# C#m7 E7 A/E E7

I'll lift you up_ and nev - er let_ you down...

3 3

P.M. - - - - -

T 11 11 9 2 (2) 0 2 2 2 4 2 2

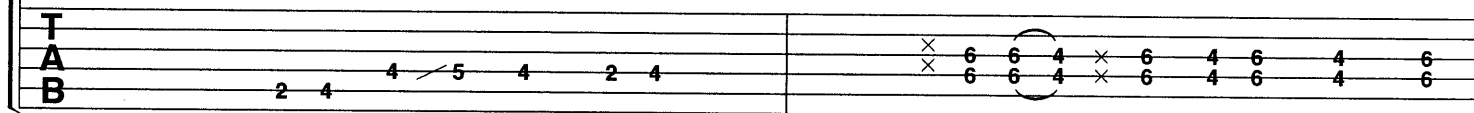
A/E E7

C#m7

F#C#

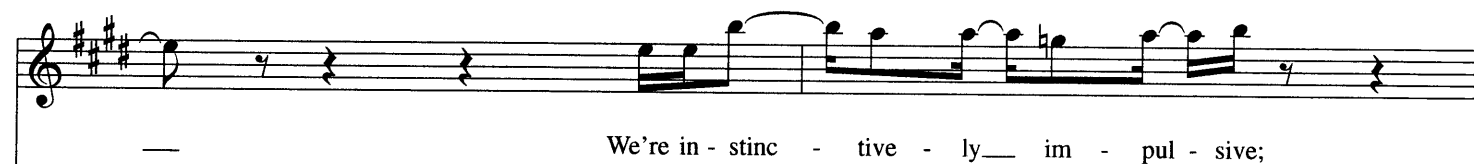


P.M. -----



C#m7

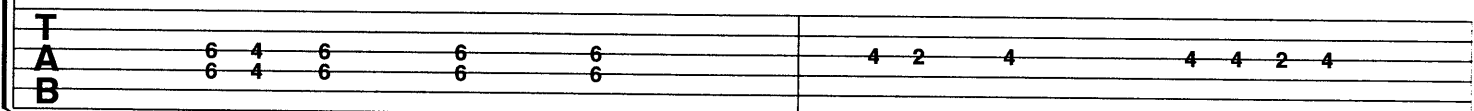
B7



Riff C



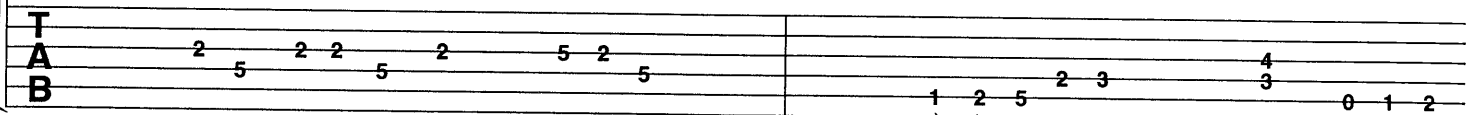
P.M. -----



A7

G7

B7



Em6

*Played by keybds.

Em(maj7)

ed._____

in a cage._

Em(maj7)

We are flesh,_____

hu -

F#m6

man._____

Oh, we've got de - sires we can't_ con - tain._____

A/B

Smoke a- larm_ is__ go- ing off a- gain.

have to cool_ you down..

Chorus:

E7

A/E E7

Said come on, ba - by, we've got to - night.

Gtr. 3

Rhy. Fig. 1

1 1/2

9 (9)

10 9 12 10 9 9 9

T
A
B

Gtr. 2

Riff D

P.M. - - - - -

0 2 4 5 4 5 2

T
A
B

No one los - es when two ti - gers fight.

C#m7 F#C#

P.M. - - - - -

2 2 4 2 5 4 2 4

6 6 4 6 4 6

T
A
B

0 2 4 5 4 5 2

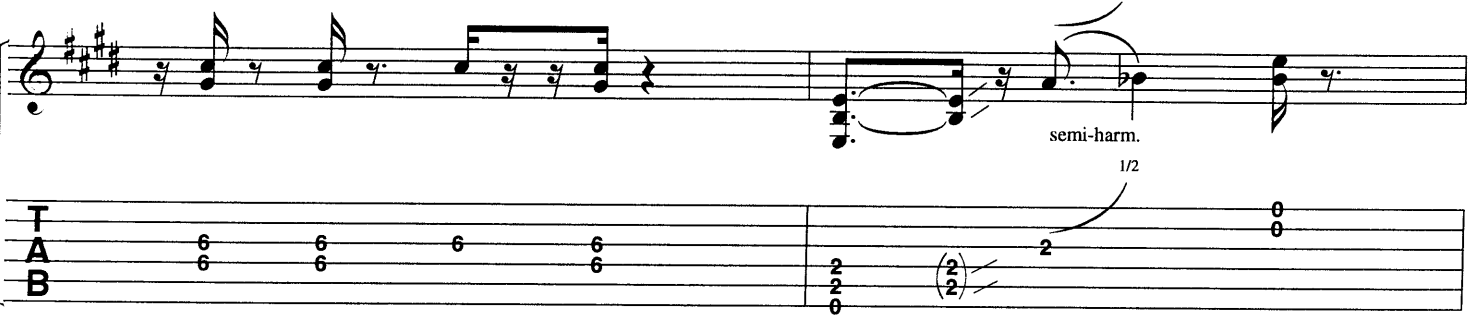
T
A
B

w/Riff D (Gtr. 2)

C#m7 E7 A/B E7



You__ be fi - re,____ I'll be the ice.__

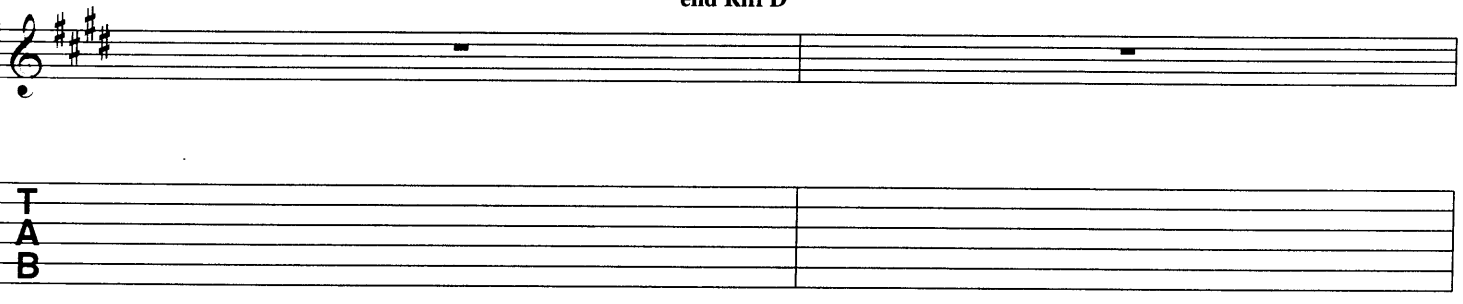


semi-harm. 1/2

T
A
B

6 6 6 6 2 2 (2) 2 0

end Riff D

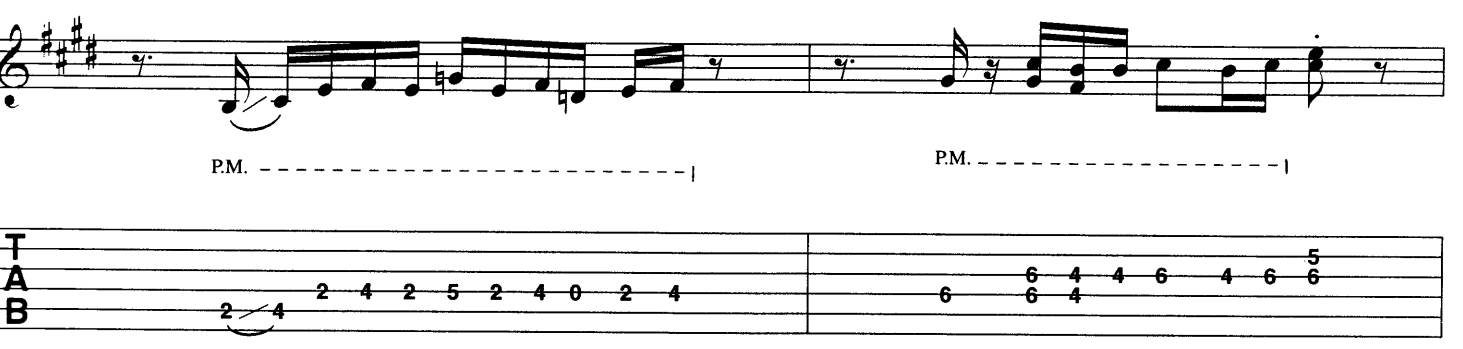


T
A
B

C#m7 F#C# C#m7



So come on, ba - by, melt__ me, ooh,__ so nice.__



P.M. ----- P.M. -----

T
A
B

2 4 2 4 2 5 2 4 0 2 4 6 6 4 4 6 4 6 5

w/Riff C (Gtr. 3)

B7

In - stinc - tive - ly__ im - pul - sive,

end Rhy. Fig.1

Gtr. 4

T
A
B

6 6 6 4 6 6 4 6 (6) 6 6 4 6 (6)

A7

G7

B7

G7sus G#7sus A7sus A#7sus

we're an - i - mal, yeah, yeah.

8va

17

T
A
B

Gtr. 3

(8va)

A7

A#7

B7

8va

hold bend

1/2 1 2 2 3 3 3 3 3 3

(17) 15 (15) (15) 12 15 12 14 14 12 14 12 14 12 14 12 (12)

T
A
B

w/Riff C (Gtr. 3)

B7

8va -

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

trem. bar 3 3 3

1 1

T 9 16 18 16 17 19 20 20 16 16 19 19 19

A 11

B

A7

(8va) -

G7

8va -

B7

1/2

A.H. A.H.

T 19 18 20 17 19 19 17 (17) 15 13 12 15 13 15 12

A

B

G7sus

G#7sus

A7sus

A#7sus

(Em7)

hold 3 3 3 3

1 1/2 1/2

T 14 15 14 15 14 15 14 15 14 (14) 12 14 (14)

A

B

Verse 3:

w/Riff B (Gtr. 2)

N.C. (Em)

F#m7

B5

F#m7

ba - by. Some girls may turn

Gtr. 1

T 2 4 2

A 2 4 2

B

(F#m)

— my head, but on - ly you — be — lead - in' —

G#m G#m(maj7) G#m7 G#m6

— me on. — When we touch, it's so ex - plo - sive. It seems my

G/A A/B

life's been lead - ing — to this. — Yeah! — Come on, ba -

hold - - - -

T A B

4 3 2 x

Chorus:

w/Rhy. Fig. 1 (Gtr. 2) simile & Riff D (Gtr. 2) 2 times

E7 A/E E7

by, we've got to - night. — No one los -

C#m7 F#C# C#m7 E7 A/E E7

es when two ti - gers fight. — You be fi - re, I'll be the ice. —

Gtr. 4

T A B

12 9 12 9 (9)

C#m7

F#C# C#m7

My, my, my, my, my, my, my, my, my, my, oh.

P.M. -----| P.M. -----|

T																			
A																			
B	11	11		11	9		11	9		11								12	11
																		12	11
																			9

E7

Yi! Da da dee da da

P.M. -----|

T																			
A	(9)	(9)		2														9	9
B																		9	9
																		9	9

C#m7

F#C#

C#m7

de da dum bee da dum. Bo be da dum be da dum be da dum be da dum,

P.M. -----|

Gtr. 3 P.M. - ,

Gtr. 4

T																			
A																		6	
B	6			6	4		6	4		6								9	11
																		9	11

w/Riff C (Gtr. 3)
B7

G7 B7 G7sus G#7sus A7sus A#7sus

CARMEN

Words and Music by
DAVID PAICH and JEFF PORCARO

Moderately fast ♩ = 153

Intro: *E5 Em7 D/G G Bm7 D Em Em7 D/G G
Riff A

Gtr. 1

f

A.H. P.M. A.H.

TAB

2 2 0 3 x 5 5 2 2 5 5 2 2 5 2 2 0 3 5

*Chords derived from combined tonality throughout song.

Bm7 G Em Em7 D/G G Bm7 D Em

semi-harm A.H. P.M.

TAB

5 2 2 5 5 2 2 5 2 2 0 3 5 5 2 2 5 5 2 2 5

Verse:

Em7 D/G G Bm7 D Em

Asus2

1. Last night she
2. See additional lyrics

A.H. P.M. *p* *cresc.*

TAB

2 2 0 3 5 5 2 2 5 5 2 2 5 0 0 2 2 0

†Chord is synth. part arr. for gtr.

E/A Am D/C

ran a - way. (Left a let - ter by the tel - e - phone.)

f P.M. -----

TAB

0 0 2 2 2 0

0 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Asus2 E/A Am D/C

She did - n't take the time to say good - bye.

p *cresc.* *f* P.M. -----

TAB

0 0 2 2 2 0

0 2 3 3 3 3 3 3 3 3

Substitute w/Fill 2 (Gtr. 1) Verse 2

Asus2 E/A Am

He knows he has to find her.

Fill 3

p *f* P.M. -----

TAB

3 3 3 3 3 3 5 3 2

0 0 2 2 2 0

0 2

Fill 2
Gtr. 1

(P.M.) P.M. ----- semi-harm -----

TAB

5 4 5 5

3 3 3 5

D/C

Substitute w/Fill 3 (Gtr. 1) Verse 2

Asus2

(Find a way to make her come back___ home.)__

She stretched her wings_

*p**cresc.*

E/A

Am

D/C

Substitute w/Fill 4 (Gtr. 1) Verse 2

___ and learned___ to fly._____

Car -

trem. bar

P.M. -----|

Chorus:**w/Riff A (Gtr. 1) 3 1/2 times, simile**

E5

Em7

D/G

G

Bm7

D

Em

Em7

D/G

G

men,

Car - men, don't you care___ for me?_____

**Fill 4
Gtr. 1***trem. bar*

Interlude 1:
D5

B \flat /F Fm B \flat /F Fm B \flat /F Fm

Fill 1
Gtr. 1

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a single melodic line with eight eighth notes: F#4, G4, A4, B4, C5, B4, A4, and G4. A fermata is placed over the final G4 note. Below the staff, the instruction "(P.M.)" is followed by a dashed line and a vertical bar line.

Synth Solo:

B \flat /F

Fm

B \flat /F

Bm

F \sharp /B

T
A
B

1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2

Bm7

E/D

D

A

T
A
B

2 2 2 2 2 2 2 2 3 4 0 (0) 2 4 0 2 4 5 6

G/D

Verse 3:
Asus2

He

trem. bar

(slack)

P.M.-----

T
A
B

7 (7) 0 0 0 0 2 2 2 2 2 2 2 2

E/A

Am

D/C

has to find her.

(I real - ly miss that girl.)

(8va)-----

P.M.

A.H.-----

T
A
B

2 2 2 2 0 0 0 3 3 3 3 3 3 3 3 5 4 5 4 5 5

Asus2 E/A Am D/C

He steals in - to the night.

P.M. -----

T
A
B

× 2 2 2 2 2 2 2 2 2 0 0 3 3 3 3 3 3 3

Asus2 E/A Am

He'll go mad with - out her.
(I'm so

T	A	B
3	3	3
3	3	3
3	3	3
3	3	3
3	3	3
5	5	5
3	3	3

Chorus:
w/Riff A (Gtr. 1) 3 times, simile
E5 Em7 D/G G

The musical score for the chorus of 'Smells Like Teen Spirit' is presented on three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a D/C chord and contains the lyrics 'mad a - bout her.) Car - men Car -'. A long slur covers the first two measures, and a triplet of eighth notes is marked with a '3'. The middle staff is a guitar line in treble clef, starting with a 'P.M.' (palm mute) instruction and a dashed line. It includes a 'trem. bar' (tremolo bar) instruction and a 'harm.' (harmonic) instruction, both pointing to specific notes. The bottom staff is a bass line in bass clef, featuring a series of eighth notes and a triplet, with a '5' and a '3' indicating fret positions. The score concludes with a double bar line.

Bm7 D Em Em7 D/G G Bm7 D Em

men, don't you care for me? Car -

Em7 D/G G Bm7 D Em Em7 D/G G

men, Car - men, don't you care, Car - men, don't you care for me?

A.H. - - - -

T
A
B

2 2 0 3 5

Interlude 2:
w/Fill 5 (Gtr. 1)

N.C.

men, don't you care for me?

*Gtr. 2
Bass Riff A

w/bar *f*

T
A
B

5 2 5 2 4 0 2 2 0 3 3 5 5 2 2 5 5 2 2 5

*Bass gtr. arr. for gtr.

Fill 5
Gtr. 1

men, don't you care for me?

trem. bar

T
A
B

(5)

w/Bass Riff A (Gtr. 2) 6 1/2 times

E5 Em7 D/G G
Rhy. Fig. 1

2 Gtr. 1

T
A
B

Bm7 D Em Em7 D/G G Bm7 D Em

Play 4 times

w/Rhy. Fig. 1 (Gtr. 1)

w/Rhy. Fill 1 (Gtr. 2)

Gtr. 3

(8va)

f w/trem. bar

T
A
B

Chorus:

w/Riff A (Gtr. 1) 3 1/2 times, simile

*Scoops w/trem. bar.

Em7 D/G G Bm7 D Em Em7 D/G G

men, Car - men, don't you care for me?

T
A
B

14 12 15

Rhy. Fill 1
Gtrs. 1 & 2

T
A
B

5 7 5 7 4 5

Bm7 D Em Em7 D/G G Bm7 D Em

Car - men, Car - men, Car - men, don't you care, Car -

TAB 14 14 12 14 12 11 12 11 14 (14)

Em7 D/G G w/Rhy. Fill 1 (Gtrs. 1 & 2) N.C. w/Riff A (Gtr. 1) 2 times, simile E5 Em7 D/G G

men, don't you care for me? Car - men, Car -

TAB 14 12 15 14 12 14 12 15 14 15 (15) (15)

Bm7 D Em Em7 D/G G Bm7 D Em

men, don't you care, Car - men, don't you care for me?

TAB 15 15 12 15 (15) (15) (15) 15 12 14

Outro:
w/Riff A (Gtr. 1) 3 1/2 times, simile

E5 Em7 D/G G Bm7 D Em

Em7 D/G G Bm7 D Em Em7 D/G G

hold bend - - - - 1/2

3 3 3

1

T 14 14 12 14 12 15 12 15 13 12 15 13 12 14 12 14 (14) 12 14 12

A

B

Bm7 D Em Em7 D/G G

T 11 12 11 14 12 14 12 10 9 10 9 12 10 9 12 10 9 10 12 12 10 9 12 (12)

A

B

N.C. Gtrs. 1, 2 & 3

*Gtr. 3 only

Keybd.

trem. bar

T 15 14 12 15 15 12

A

B 0 2 0 2 4 0 (0) 0 2 3

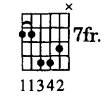
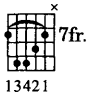
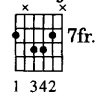
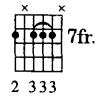
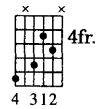
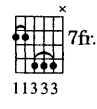
*Gtrs. 1 & 2 tacet.

Verse 2:

He calls but there's no answer.
 Operator, ring it one more time.
 He thinks of her and shuts his eyes.
 She wears the ring he gave her.
 Something magic and it once was mine.
 Will she be thinking of him tonight?
 (To Chorus:)

GIRL GOODBYE

Words and Music by
DAVID PAICH

Em/B  7fr.
 B  7fr.
 B maj7  7fr.
 Bm7  7fr.
 E/B  4fr.
 E/B type2  7fr.

Moderately ♩ = 162

Intro:

*Gtr. 1 Em/B B Em/B B
 †Gtr. 2    

mf Riff A



mf






T
A
B

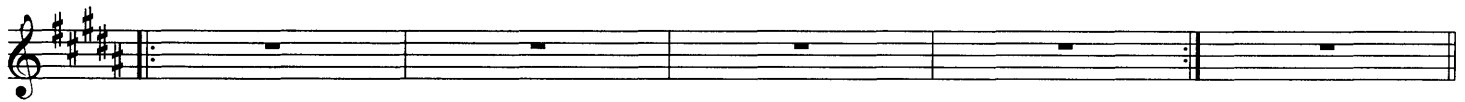


*Organ arr. for gtr. throughout.

†Synth. arr. for gtr. for Riff A only.

w/Riff A (Gtr. 2)

Em/B B maj7 Em/B 1. B maj7 2. B maj7
    



Bm7 E/B
 

Riff B




f

T
A
B



Em/B


T
A
B



Verse:

Bm7

B

Well, I'm out on the road,
2. Smoke in the air,

end Riff B Rhy. Fig. 1

mf P.M. -----

T
A
B

5 7 5 7 5 7 5 7 5 7 4 5 5 5 7 5 7 5 7 5 7

E/B

and the dev-il's got my soul.
and there's blood ev - 'ry - where.

And I'm
And I'm

T
A
B

5 7 5 7 4 5 5 5 7 5 7 5 7 5 7 4 5 5

Em7

A

Gmaj7

Bm7

look-in' for the Lord
hop-'ing that the white man

in New York Cit y.
well he don't rec - og - nize me.

P.M. -----

T
A
B

7 7 7 9 9 9 10 10 10 7 7 7 5 7 5 7 5 7

w/Rhy. Fig. 1 (Gtr. 2)

Hey, I'm out on the run. Got some
I'm so sor - ry what I've done and I'll

end Rhy. Fig. 1

T
A
B

5 7 5 7 4 5 5

E/B Em7

heat, got a gun. If they don't find me soon,
say it not in fun when I tell you that there's

A Gmaj7 Bm7

it' - ll be damn pit y
no one left in side me.

*Chorus: G D/F#

So, it's good-bye, girl, good - bye,

Fill 1

P.M.

T
A
B

5 7 5 7 5 7 2 0 2 0 2 4 2 8 8 10 8 7 7 7 7

*Chord symbols reflect overall harmony.

A A# Bm7

— girl, girl,— good - bye.——— It's so

P.M. ————

T (7) (7) 5 6
A (7) (7) 5 6
B (7) (7) 6 7

5 7 5 7 5 7 5 7 5 7 4 5 5

G D/A A/B N.C. (Em7)

hard to see— the truth— with the sun in your eyes.———

T 8 8 10 8 7 (7) (7) 5
A 7 7 7 7 7 (7) (7) 5
B 7 7 7 7 7 7 6

5 7 5 7 5 7

D/F# G D/F# A A#

— Good - bye, girl,— good - bye,— girl, girl,— good - bye.———

T 8 8 10 8 7 (7) (7) 5 6
A 7 7 7 7 7 (7) (7) 5 6
B 5 7 5 7 4 7 6 7

N.C.(Bm7)

C5

G5

A5

Must be in the way_ that you cry_

P.M. -----

T																			
A																			
B	5	7	5	7	5	7	5	7	5	7	5	7	4	5	5	5	0	2	2

N.C.(Bm7)

C5

G5

A5

Must be in the way_ that you cry_

P.M. -----

T																			
A																			
B	5	7	5	7	5	7	5	7	5	7	5	7	4	5	5	5	0	2	2

N.C.(Bm7)

C5

G5

A5

Must be in the way_ that you cry_

P.M. -----

T																			
A																			
B	5	7	5	7	5	7	5	7	5	7	5	7	4	5	5	5	0	2	2

w/Riff B (Gtr. 2)

Bm7

E/B type2

Em/B

B *To Coda* Φ 1. 2.

2. Oh, there's

Gtr. 3

f 3

T
A
B

9 7 9

Guitar Solo:
w/Riff B (Gtr. 2) 3 times

Gtr. 1 Bm7 E/B

semi-harm. — — — — —

T
A
B

9 (9) 7 9 (9) (9) (9) 9 7 9 10 9 10 9 7 10 9 7 9

Em/B

Cont. rhy. simile

grad. release 1/2

T
A
B

7 9 10 9 7 9 7 9 9 7 9 7 9 9 (9) 7 9 (9)

B Bm7

1 1/2 1 1/2

T
A
B

7 9 2 4 4 (4) 2 4 7 9 6 7 9 6 7 9 6 7 10 7 10 (10) (10) 10

Em/B

8va

B

grad. release

TAB

10 9 10 12 10 12/14 12 14/17 14 17 17 (17) 14 17 17 17 14 17 17 (17) 14 17 15 17 15

(8va) Bm7

w/Riff A (Gtr. 2) 2 times

Gtr. 1

Em/B B Em/B B Em/B

(8va)

TAB

w/Riff B (Gtr. 2) 1st 6 bars only

B maj7 Em/B B maj7 Bm7 E/B

Diagram illustrating the first 6 bars of Riff B (Guitar 2) in the key of D major (one sharp). The chords are: B maj7, Em/B, B maj7, Bm7, E/B, and E/B. The notation shows a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The first bar has a whole note chord B maj7. The second bar has a whole note chord Em/B. The third bar has a whole note chord B maj7. The fourth bar has a whole note chord Bm7. The fifth bar has a whole note chord E/B. The sixth bar has a whole note chord E/B.

D.S. al Coda

So, it's

♯
 Coda ◊

Outro:
 Bm7
 Gtr. 1

T
 A
 B
 B

10 10 10 10 10 10 10 10 10 10
 10 12 12 12 10 12 10 12 10 12
 11 11 11 11 11 11 11 11 11 11

Gtr. 2

5 7 5 7 5 7 5 7 4 5 5

E/B
8va

Em/B

T	16	17	16	17	16	17	16	17	16	17	15	17	15	17	15	17
A	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17
B	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16

T																
A																
B	5	7	5	7	5	7	5	7	5	7	5	7	5	7	5	7

(8va) - - - - -

T	15	17	15	17												
A	17	17	17	17												
B	18	16	16	16												

	7	9	6	7	9	11
	x	x	x	x	x	x
	5	7	4	5	7	9

T																
A																
B	5	7	5	7	4	5	5	7	5	7	5	7	5	7	5	7

Gtr. 3

T																
A																
B																

	4	5	7	4	5	7	4	5	7	9	6	7	9	6	7	9	6	7	9	6	7	9	6	7	9	6	7	9	6	7	9
--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

T 10 12 14 15 17
 A x x x x x
 B 7 9 11 12 14

T
 A
 B 5 7 5 7 5

T 7 9 7 8 6 7 9 7 8 10 7 9 10 9 10 12 9 10 12 10 12 14 10 12 14
 A
 B

8va - - - - -

T 19 17 19 21 22
 A x x x x x
 B 16 14 16 18 19

T
 A
 B 7 5 7 5 7

8va - - - - -

T 12 13 15 12 13 15 13 14 16 13 14 16 14 15 17 14 15 17 19
 A
 B

HOLD THE LINE

Words and Music by
DAVID PAICH

E^{XVI}

121

E5

13

C#5

13

D5

13

F#5

13

F#m

241

A

211

Bm7

214

E

121

Moderately ♩ = 98
Intro:

F#m

A/C#

Bm7

Rhy. Fig. 1 —
8va —

*Gtr. 1

f

T	17	17	17	17	17	17	17	17	17	17	17	17
A	19	19	19	19	19	19	19	17	17	15	15	15
B	18	18	18	18	18	18	18	18	18	16	16	16

*Piano arr. for gtr.

w/Rhy. Fig. 1 (Gtr. 1) 1 1/2 times, simile

E

Esus

E

F#m

A/C#

Bm7

†Gtr. 2

f

T	16	16	16	16	16	16	17	17	17	17	16	16	16
A	17	17	17	17	17	17	17	17	17	17	17	17	17
B	16	16	16	16	16	16	16	16	16	16	16	16	16

T	11	6	7	7
A	9	4	5	5
B				

†2 gtrs. arr. for 1.

E

Esus

E

F#m

A/C#

Bm7

E^{XVI}

Rhy. Fill 1 —

Gtr. 1

T													
A	9	11	6	7	7	9							
B	7	9	4	5	5	7	7	9	8				

Verse:

w/Fill 1 (Gtr. 3) & (Gtrs. 3, 4 & 5) Verse 3 only (end of Solo)

*Bm7

C#m7

F#m7

Cm7

1. It's not in the way _____ that you hold me,
2. 3. See additional lyrics

mp
P.M. until change

T
A
B

7 2 3 4 4 2 4 3 4 2 4 3 4 3

*Chords derived from piano.

†Vibrato on Verse 2 only.

Bm7 C#m7 F#m7 Cm7

it's not in the way you _____ say you _____ care. _____

T
A
B

2 2 3 4 4 2 4 4 2 4 4 3

Fill 1 (end of Solo)

Gtr. 3

pp

T
A
B

11

(end of Solo)

Gtr. 4

pp

Gtr. 5

T
A
B

7 12

Bm7 C#m7 Dmaj7 E Cm7

It's not in the way you've been treat - ing my friends,

T
A
B 2 2 2 4 4 4 0 0 0 2 2 4 3

Bm C#m7 Dmaj7 E Cm7

it's not in the way that you stayed till the end.

T
A
B 2 2 2 4 4 4 0 0 0 2 2 4 3

Bm7 C#m7 D6 E

It's not in the way you look or the things that you say that you'll do. Hold the

w/o. P.M. *f*

T
A
B 2 2 2 4 4 4 5 5 5 5 5 5 7 7 7 7 9 7

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times, simile, Verses 1 & 2

w/Rhy. Fig. 1 (Gtr. 1) 7 times, simile, Verse 3

F#m

A/C# Bm7

E

Esus

E

line, love is - n't al - ways on

Rhy. Fig. 2

T
A
B

11 9 9 6 4 4 7 5 5 7 9 7

F#m

A/C# Bm7

E

Esus

E

F#m

A/C# Bm7

time. Whoa, _whoa, whoa. Hold the line, _

end Rhy. Fig. 2

T
A
B

11 9 9 6 4 4 7 5 5 7 9 7

To Coda

1. w/Rhy. Fill 1 (Gtr. 1) simile
E

E

Esus

E

F#m

A/C# Bm7

love is - n't al - ways on time. Whoa, _whoa, whoa.

*Cont. in slashes

T
A
B

9 7 11 9 6 4 7 5 7 9 7 9 8

*Verse 2 only.

2.
w/Rhy. Fill 1 (Gtr. 1) *simile*

⑥ ⑤
9fr. 7fr.

Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times

9fr. open

Gtr. 2

E5

C# E

F# A

C#5 D5

whoa.

Gtr. 3 (w/echo effect)

f

T 14 17 17 14 17 (17) (17) 14 16 17 16 14

A 14 14

B

E5

F#5

C#5

D5

3 3

hold - - - -

T 16 14 14 17 17 14 17 16 16 16 14 (14) 14 16 17 16 16 14 16 14 16

A 16 16

B 16

Rhy. Fill 2 - - - - -

⑥ ⑤
9fr. 7fr.

E5

C#

E

F#5

C#5

D5

grad. release

1/2 1 1 1/2

T (16) 13 13 14 16 14 12 14 16 (16) (16) 12 16 (16) (4) (17)

A 14 17 14 16

B

E5

T
A
B

F#5 C#5 D5

T
A
B

w/Rhy. Fill 1 (Gtr. 1) *simile*

w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times, *simile*

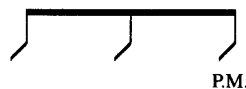
E5 F#5 C#5 D5

T
A
B

E5

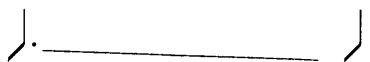
T
A
B

F#5



P.M.

C#5



D5



Musical notation for the first system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with triplets marked '3'. A 'P.M.' (Pedal Marking) is indicated with a dashed line. Below the staff is a tablature for the guitar, showing fret numbers for the Treble (T), Middle (A), and Bass (B) strings.

Tablature for the first system:

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
T	13	14	13	14	13	13	16	15	13	16	15	13	12	11	14	12	11	12	11	14	12	12	14	14	16	14	16			
A																														
B																														

E5



Musical notation for the second system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The melody continues with eighth and sixteenth notes, including a half note marked '1 1/2'. Below the staff is a tablature for the guitar, showing fret numbers for the Treble (T), Middle (A), and Bass (B) strings.

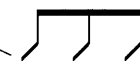
Tablature for the second system:

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
T	13	11																												
A																														
B																														

F#5



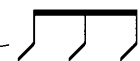
C#5



D5



E5




8va

Musical notation for the third system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The melody includes wavy lines indicating vibrato or tremolo. Below the staff is a tablature for the guitar, showing fret numbers for the Treble (T), Middle (A), and Bass (B) strings.

Tablature for the third system:

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
T	17	17	(17)	17	17	14	17	(17)	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	
A																														
B																														

D.S.  al Coda

F#5

C#5

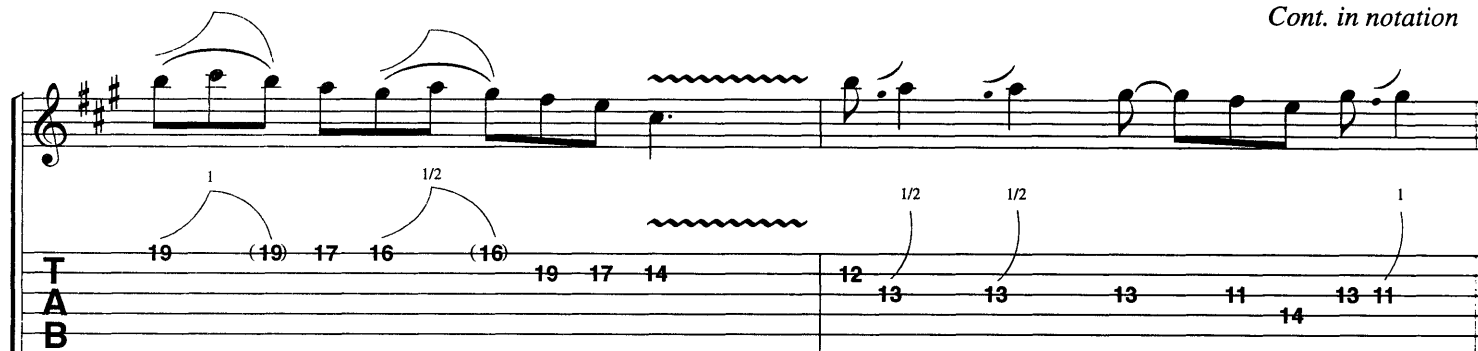
D5

w/Rhy. Fill 1 (Gtr. 1)

E5

⑤
7fr.
E⑥
9fr.
C#8fr.
C

Cont. in notation



1 1/2 1/2 1

19 (19) 17 16 (16) 19 17 14 12 13 13 13 11 14 13 11

*8va

Gtr. 4

Gtr. 5

1/2 1 1 1 1

16 17 (16) 14 17 (17) 14 17 (16) 15 14 14 (14) 9 9 9 7 6 9 7

14 14 14 12 11 14 12

*Both gtrs.

w/Rhy. Fill 2 (Gtr. 2)

w/Rhy. Fig. 2 (Gtr. 2) 1 1/2 times

Coda

E

Esus

E

F#m

A/C# Bm7

E

Esus

E

time. _____

Hold the line,

love is - n't al - ways on _____

F#m

A/C# Bm7

E

Esus

E

time.

Love is - n't al - ways,

love is - n't al - ways on

time. _____

Hold the

F#m

A/C# Bm7 E

Esus

E

Line, _____
line. _____

love is - n't al - ways on _____

F#m

A

Bm

E

Play 3 times

Gtr. 1



time.

Love is - n't al - ways on

Gtr. 2



T

A

B

11

9

6

4

7

5

7

5

9

7

Freely

F#m

A

Bm

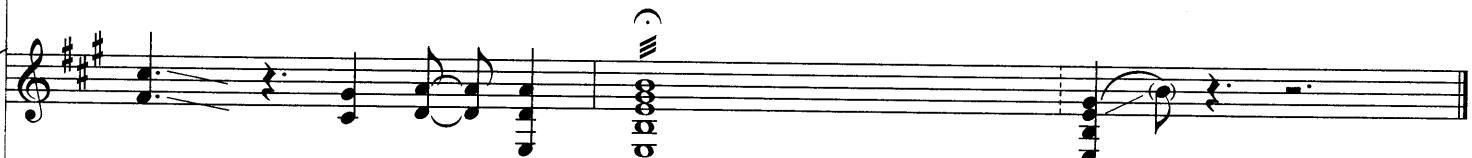
E



time,

whoa, whoa,

whoa.



T

A

B

11

9

6

4

7

5

7

5

0

0

1

1

2

2

1

2

2


2

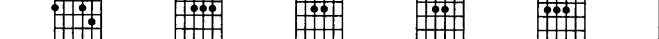
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0

Verses 2 & 3:

It's not in the words that you told me,
 It's not in the way you say you're mine, ooh.
 It's not in the way that you came back to me,
 It's not in the way that your love set me free.
 It's not in the way you look, or the
 Things that you say that you'll do.
 (To Chorus:)

Gsus2 **D/F#** **A** **Asus2** **Am** **Am/B** **Am/C** **B7sus**

 2 13 1 23 213 21 341 2341 4231 234

G **D** **G5** **D5** **A5** **F#5** **C#5** 4fr.

 21 34 132 2 34 13 11 134 134

D/F:

*2 gtrs. arr. for 1.

A Asus2 A N.C.

end Rhy. Fig. 1A

— you for your_ hand?_ Could you be - lieve_

end Rhy. Fig. 1

TAB

w/Rhy. Fill 1 (Gtr. 2) 2nd time

w/Rhy. Fill 1 (Gtr. 2) 2nd time

B7sus end Rhy. Fig. 2 G D D5 G5 D A

Gtr. 2
Rhy. Fig. 3

f

TAB

2 0 0 3 3 2 3 3 3 2 2 0 (0 2 2 2 2 2 11)

2 2 0 0 0 0 0 0 0 0 0 0 0

x x x x x

Rhy. Fill 1
Gtr. 2

hold ----- 1

T
A 2
B 2 0 0 3

G D D5 G5 D A

f

T
A
B

3 3 2 3 3 3 2 2 0 (0) 3 3 2 3 3
0 0 0 0 0 0 0 0 2 2 0 0 0 0 0
0 0 0 0 0 0 0 0 2 2 0 0 0 0 0
x x x x x x x x x x x x x x x

D A G D G D A

end Rhy. Fig. 3

T
A
B

3 2 2 0 (0) 0 0 3 2 2 0 0 3 2
0 0 0 0 2 2 0 0 0 0 0 0 0 0
0 0 0 0 2 2 0 0 0 0 0 0 0 0
x x x x x x x x x x x x x x x

Chorus:

A F#m G Em

Gtr. 2
Rhy. Fig. 4

I've been wait - ing such a long, long time. I

fdbk. P.M. P.M. P.M.

T
A
B

(2) 5 5 3 0
(2) 5 5 3 0
0 2 3 0 0
x x x x x x x x x x x x x x x

D A G A F#m

think I could stand you for - ev - er. I've been want - ing you a long,

P.M.

T
A
B

3 2 2 2 3 3 0 (3) 5 5
0 x 2 2 0 x 0 x x x x x x
0 0 x x x x x x x x x x x x x
x x x x x x x x x x x x x x x

G Em D A G

— long time. I think I could stand you for - ev - er. —

end Rhy. Fig. 4

P.M. — — — — — P.M. — — — — — P.M. — — — — —

TAB

3 3 0 0 3 3 2 2 2 2 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 0 0 0 0 0 0 0 0 3 3 3 3

1. * (A/G) 2. G(9)

2. Would you say no —

Gtr. 3 *f*

Gtr. 2

TAB

(3 3 0 0 0 3)

(3 3 0 0 0 3) 4 6 7 7 (7) 7 9 7

*Played by keybd.

Guitar Solo:
w/Rhy. Fig. 1A (Gtr. 1) 2 times

D/F# A Asus2 A

TAB

(7) 7 9 10 9 10 9 7 (7) 4 6 7 7

G(9) D/F#

semi-harm. — — — — — A.H. 1/2

TAB

(7) 10 9 10 9 7 9 7 9 7 9 7 9 6

A

Asus2

A

w/Rhy. Fig. 2 (Gtr. 1)
G(9)

Tablature for measures 1-4:

Measure 1: (6) 9 7 9 6 7 9/11 9 11/14 11

Measure 2: 14 12 14 15 15

Measure 3: (15) 15 (15) 14 15

Measure 4: 14 15

D/F#

Am

Tablature for measures 5-8:

Measure 5: 14 15 14 12 14 12 14 12 10 12 10 10

Measure 6: 13 10 12 13 10 10 (10) 8 10 10

Measure 7: 12 14 12 13 15 13

Measure 8: 12 14

Am/B

Am/C
8va

Tablature for measures 9-12:

Measure 9: 15 (15) 13 15 15 (15) 19 17 20 17

Measure 10: 20 (20) 17 20 20

Measure 11: 20 20

Measure 12: × 20

B7sus

w/Rhy. Fig. 3 (Gtr. 2)

G

D

G

(8va)

Gtr. 1

Gtr. 3

Tablature for measures 13-16:

Measure 13: 17 19 17 19 19 17 19 19 20 22 20 22 22 22

Measure 14: 22 22

Measure 15: (22)

Measure 16: ×

[illegible]

The image shows a musical score for the song "The Wind" by George Gershwin. It includes a guitar part and a piano part. The guitar part features a diagram of the fretboard with notes G, D, G, D, A. The piano part includes a diagram of the fretboard with notes 22, 22, 22, 22, 22, 22, 20, 22, 20, 20, 17, 19, 17, 15, 17, 17. The score is written in 2/4 time and includes a key signature of one flat (B-flat).

Chorus:
w/Rhy. Fig. 4 (Gtr. 2)

A F#m G Em

I've been wait - ing such a long, long time. I

Gtr. 3

(17) (17)

T
A
B

D A G A F#m

think I could stand you for - ev - er. I've been want - ing you

G Em D A G5

Gtr. 2

a long, long time. I think I could stand you for - ev - er. I

D5 A5 G5

think I could stand you for - ev - er. Oh.

D5 A5 E

w/Rhy. Fig. 3 (Gtr. 2) 1st 4 bars only, 2 times

G D G

Think I could stand you. Think I could stand you for - ev -

Gtr. 1

Bkgd. Voc. Fig. 1

D A

er, yeah. Think I could stand you for - ev -

w/Bkgd. Voc. Fig. 1 (2 times)

er, yeah. Think I could stand you

for - ev - er and ev - er, oh.

Outro/Guitar Solo:
w/Rhy. Fig. 3 (Gtr. 2) 1st 7 bars only

Think I could stand you for - ev -

Gtr. 3

TAB 16 14 14 16 14 (14) x

er, ev - er, ev - er, ev - er.

TAB 17 (17) 17 17 17 17

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part is in E major, 2/4 time, and includes a key signature change to D major for the final two measures. The bass part is in E major, 2/4 time, and includes a key signature change to D major for the final two measures. The score includes a guitar solo and a bass solo.

I Think I Could Stand You Forever - 9 - 9
PG9627

HYDRA

Words and Music by
DAVID PAICH, JEFF PORCARO, STEVE PORCARO,
STEVE LUKATHER, DAVID HUNGATE and BOBBY KIMBALL

Free-time
Intro:

Moderately ♩ = 120

Synth. & Sound Effects

D E

1.- 3.

F#

*Gtr. 1 Rhy. Fig. 1

end Rhy. Fig. 1

:35

TAB

5 5 4 0
7 7 5 0

:35

Gtr. 2

TAB

0 0 3 4
1 1 2 4

*Keybd. arr. for gtr.

4. w/Rhy. Fig. 1 (Gtr. 1)

F#

D

E

1.-3.

F#

Synth.

TAB

0 0 3 4
1 1 2 4

f

TAB

2 2 (2) 2

4. F# F#m7 C#m7 F#m7 C#m7

Rhy. Fig. 2

Gtr. 1

TAB

P.M.

(2)

Verse:
w/Rhy. Fig. 2 (Gtr. 1) 3 times, simile

F#m7 Dmaj7 C#m7 F#m7 E Dmaj7 C#m7 F#m7 C#m7

end Rhy. Fig. 2

1. There was a man
2. 3. See additional lyrics

TAB

F#m7

C#m7

F#m7

Dmaj7 C#m7 F#m7 E

Dmaj7 C#m7

who walked a-lone_____ search-ing for__ the girl__ who had just_____ caught his

T

A

B

11 11 11 11 11 11 11 11 11 11 11 11 7 6 7 6 (6) 9 7

F#m7

C#m7

F#m7

C#m7

F#m7

Dmaj7 C#m7 F#m7 E

"I was a fool,"_he cried._ His mind had wan-dered;_ he blinked and_the sky_moved_ev-er so_

T

A

B

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 7 6 7 6

Dmaj7 C#m7

F#m7

C#m7

F#m7

C#m7

___ slight - ly. He searched the cit-y and she was no-where to be found, _

T

A

B

(6) 9 7 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

*Vocal enters on 3rd repeat of D.S.

D.S. $\text{\textcircled{S}}$ al Coda I
To Coda I
To Coda II

⊕
Coda I

Interlude:
N.C.
Bass gtr.

Hydra - 10 - 4
PG9627

D.S. S al Coda II

F# D E F#

TAB

0 0 1 1 3 4 4 4

5 5 4 0 0 0 1 1 3 4 4

(2) 2 2 (2)

⊕
Coda II N.C.
Synth.

Gtr. 2

P.M. - - - - -

TAB

7 9 7 9 7 9 7 9 7 9 7 9

w/Riff A (Gtr. 2) 3 times

Bass gtr.

Bass Fig. 1

TAB

7 9 7 9 7 9 7 9 7 9 7 9

8va - - - - -

T
A
B

9 11 9 11 9 11 (11) (4) 16 17 19 16 (16) 16 (16) 16 (16)

(8va) - - - - -

T
A
B

16 (16) 16 (16) 19 17 19 19 (19) (19) 17 18 17 19 17 12 14 12

w/Rhy. Fig. 1
(Gtr. 1) 6 times

D E
(8va) - - - - -

P.M. - - - - -

T
A
B

14 12 14 12 14 12 14 12 16 12 16 12 16 12 17 12 17 12 17 12 17

Gtr. 2

F# D E F#

T
A
B

2 2 (2) 2

Gtr. 3

D E F# D E F#

mf w/vol. control

w/vol. control

TAB

14 (14) 12 12 10 9 14

Gtr. 2

TAB

2 (2) 2 2 (2) 2

Outro:
w/Riff A (Gtr. 2) until fade
w/Bass Fig. 1 until fade
N.C.
Gtr. 3 6

D E F# D E F#

TAB

2 (2) 2 2 (2)

TAB

9 12 12 14 12 12 (12) 12 (12) 12

TAB

(12) 12 12 10 9 10 9 11 9 11 13 11 9 11 9 11 9 (9)

Verse 2:

There lie the lady, naked and yet not knowing.
 A spell, it gains her heart forever.
 Prayed upon by the wolves in Times Square,
 Fell into an abyss of thin air,
 Innocently caged in sanctuary.
 There sat the dragon lord, playin' solitary.
 Defying the rules of the holy mores leap hell's kitchen.
 (To Pre-Chorus:)

Chorus 2:

Do you want your freedom?
 Do you want my love?
 Do you want your freedom from the man who lived without.
 (To Interlude:)

Verse 3:

Suddenly, a voice was heard.
 Flash, the brave young man appeared.
 The dragon whirled and cut him with his tail;
 Chased him through the stairway,
 Caught him half-way to the top.
 Sent him whirling down
 Fireballs, summer solstice.
 Dragon lord descended down on him.
 She turned and looked, but saw only darkness, silence.

Chorus 3:

You don't want your freedom.
 You don't want my love.
 You don't want your throat cut by the same I'm thinking of.
 (To Coda)

JAKE TO THE BONE

Words and Music by
STEVE LUKATHER, DAVID PAICH,
MIKE PORCARO and JEFF PORCARO

Em7 132 19fr. D 131 14fr. Em7^{XV} 211 15fr. B 131 11fr. C#m7 211 12fr. E5/D# 3 21 4fr. D5/C# 3 12 D C(#11)/E 3114 5fr. G#7(#5) 213 5fr.

Am9 431 13fr. D#7(#9) 1422 13fr. D#7(#11) 21341 5fr. Em7(4) 11131 7fr. F#(2) 1131 6fr. Gmaj7(#11) 4311 7fr. E7sus 12 7fr. C#m7^{XVI} 132 16fr. Dmaj7(6) 1131 9fr.

E(2)/G# 1131 5fr. A/B 211 5fr. F#m7(4) 21 6fr. A 321 5fr. B^{VIII} 21 8fr. F#5 13 5fr. A5 13 5fr. B5 13 7fr.

Moderately ♩ = 132

Rhy. Fill 1 ----- †Rhy. Fig. 1

*Gtr. 2 = Gtr. 1 mf Riff A f P.M. -----

TAB: 14 12 14 12 14 12 (12) 14 12 14 12 14 12

Fill 1 -----

Gtr. 3 (w/echo effect)

TAB: 12 (12)

*Keybd. arr. for gtr.

†Gtr. 2 play this section 2nd time only.

D Em7^{XV} end Rhy. Fig.1 Rhy. Fig. 2 ----- B

TAB: 14 12 14 12 14 12 (12) 14 12 14 12 14 12 11 9 11 9 11 9 11 9

w/Fill 1 (Gtr. 3) & Rhy. Fill 1 (Gtr. 2) 1st time
Substitute w/Fill 2 (Gtr. 1) 2nd time

C#m7

B

C#m7

Em

Rhy. Fill 2

end Riff A

P.M.

w/Riff A (Gtr. 1) 1st 7 bars only
w/Rhy. Fig. 1 (Gtr. 2) 2nd time

w/Rhy. Fig. 2 (Gtr. 2)
2 times, 2nd time

Substitute w/Fill 3 (Gtr. 1) 2nd time

C#m7

Fill 4

4

3

(P.M.)

Fill 2
Gtr. 1

(P.M.)

Fill 3
Gtr. 1

(P.M.)

The first system of the musical score consists of a guitar staff and a bass staff. The guitar staff features a series of eighth and sixteenth note patterns, including a 'P.M.' (Power Move) section. The bass staff provides a rhythmic accompaniment with various fret numbers indicated below the staff. The system concludes with a 'Riff A' section.

The second system of the musical score continues the guitar and bass parts. It includes a 'Fill 4' section and a 'P.M.' section. The guitar staff shows various fret numbers and a 'P.M.' section. The bass staff provides a rhythmic accompaniment with various fret numbers indicated below the staff.

This block provides a detailed view of 'Fill 2, Gtr. 1'. It shows a guitar staff with a series of eighth and sixteenth note patterns, including a 'P.M.' section. The bass staff provides a rhythmic accompaniment with various fret numbers indicated below the staff.

This block provides a detailed view of 'Fill 3, Gtr. 1'. It shows a guitar staff with a series of eighth and sixteenth note patterns, including a 'P.M.' section. The bass staff provides a rhythmic accompaniment with various fret numbers indicated below the staff.

E5/D#
Rhy. Fig. 3

D5/C#

C(#11)/E

G7(#5)

Riff B

trem. bar

1. Am9 end Rhy. Fig. 3

D#7(^{#9}/₅) D#7(^{#9}/₁₁)

Em7

end Riff B

2. Am9

D#7(^{#9}/₅) D#7(^{#9}/₁₁)

N.C. (E5)

*Gtrs. 1 & 3

Gtr. 3

P.M.

P.M.

*Gtr. 2 tacet.

Riff C *Play 3 times* *w/Riff C (Gtrs. 1 & 3) 4 times*
Gtr. 2

P.M. ----- | P.M. ----- |

T
A
B

0 7 5 0 4 0 0 2 0 7 5 0 4 0 0 2 0 3

Keyboard Solo:
w/Riff C (Gtrs. 1 & 3) 11 times

Play 4 times **22** **Gtrs. 1 & 3**

P.M. ----- | P.M. ----- |

T
A
B

0 7 5 0 4 0 0 2

D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D

P.M. ----- |

T
A
B

0 7 5 (0/0/0) 3 2 3 2 3 2 (2/2) 3 2 2

w/Riff C (Gtrs. 1 & 3) 3 times
N.C. (E5)

6

P.M. ----- | P.M. ----- |

T
A
B

0 7 5 0 4 0 0 2 0 7 5 (0/0/0)

D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D D5 D5(#11) D5 D5(#11) D5 E7

P.M. ----- | P.M. ----- |

T
A
B

3 2 3 2 3 2 (2/2) 3 2 5 4 5 4 5 4 3 2 4

w/Riff A (Gtr. 1) simile &
Rhy. Fig. 1 (Gtr. 2) 1st time only

E m7(4) F#(2) Gmaj7(#11) E7sus C#m7^{XVI}

*Gtr. 2

*Gtr. 3

trem. bar trem. bar trem. bar

TAB

(12) 11 (11) 11 (11) 9 (9) (9)

*2nd time only (Gtr. 3 tacet 1st time).

w/Rhy. Fig. 2 (Gtr. 2) 1 1/2 times Substitute w/Fill 3 (Gtr. 1) simile w/Fill 5 (Gtr. 1) w/Rhy. Fig. 3 (Gtr. 2) & Riff B (Gtr. 1)

B C#m7 B C#m7 E m7(4) Am9

Gtr. 2

*Gtr. 3

**

3

TAB

12

**Play note in parentheses 1st time only.

Half-time ♩ = 66

Guitar Solo:

Dmaj7(6/9)

Rhy. Fig. 4

D#7(^{#9}/_{#5}) D#7(^{#9}/_{#11})

Gtr. 1

decresc. p pp †cresc. w/echo effect

TAB

14 (14) (14) (14) 2 (2) 4

†Volume swell.

Fill 5

Gtr. 1

(P.M.) --- 1

hold

TAB

(9) 11 11 9 12 9

E (2)/G#

E m7(4)

A/B

4 5 5 7 7 8 12 10 8 9 (9) 9

F#m7(4)

⑥
2fr.
F#open
E

end Rhy. Fig. 4

9 10 9 9 11 6 (6) 4 6 7 11 9 11 9 10 12 9 12

w/Rhy. Fig. 4 (Gtr. 2) 3 times

Dmaj7(6/9)

9 13 (13) 13 13 (13) 11 10 9 9 10 12

E (2)/G#

E m7(4)

A/B

12 12 12 10 12 12 (12) (12) 10 8 7 10 9 7 9 9

*Pull up on trem. bar.

F#m7(4) N.C.

†Hammer onto grace note 3rd finger.

Dmaj7(6/9)

E (2)/G#

E m7(4) 8va A/B F#m7(4)

(8va) N.C. Dmaj7(6/9)

E (2)/G#

1/2 1/2 1/2 3 6 3 6

TAB

E m7(4)

A/B

P.M. ---

TAB

F#m7(4)

hold ---

TAB

N.C.

8va

6

TAB

w/Rhy. Fig. 4 (Gtr. 2) 1st 3 bars only

Dmaj7(6/9)
(8va)

3 3 3 3

TAB

E (2)/G#
(8va)

1 3 1/2 3

T 24 24 22 24 22 21 19 22 21 19 21 19 19 (19) 21 21 18 20

A

B

E m7(4)
(8va)

A/B

3 6 6 6

T 19 18 17 16 15 12 12 10 12 10 10 10 12 8 10 9 9 10 11 9 11 12 10 12 (12) 11 10

A

B

Original tempo ♩ = 132

F#m7(4)
Gtr. 2

trem. bar

T 9 (9) (9) (9) 12 9 12 (12)

A

B

B^{VIII}
Rhy. Fig. 5

decresc. pp

T (12) (12) (12) (12)

A

B

end Rhy. Fig. 5 w/Rhy. Fig. 5 (Gtr. 2)

Interlude:
w/Rhy. Fig. 5 (Gtr. 2) 2 times

4 B

mf P.M. until change

T (12) 4 2 1 4 4

A

B 2

*(B) A

*Gtr. 2 chords (2nd time).

B (A) (B)

A w/Rhy. Fill 3 (Gtr. 2) 3 times, 2nd time only A

Gtrs. 1 & 3

f P.M. P.M. P.M. - - - - - P.M. P.M. - - - - -

B

P.M. P.M. P.M. - - - - - P.M. P.M. - - - - -

Rhy. Fill 3
Gtr. 2

T 5 5

A 6 6

B 7 7

1. A 2. A Double-time F#5

*Gtr. 3 Gtr. 1 1/4

P.M. P.M. P.M. P.M.

TAB

2 4 2 2 1 2 4 4 2 4 2 1 2 4 4

*Gtr. 2 tacet.

A5

P.M.

TAB

2 4 2 2 1 2 4 4 0 4 2 0 1 2 4 0 4 2 0 4

B5 F#5 Gtrs. 1 & 3

TAB

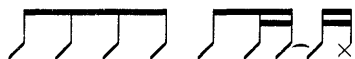
2 4 2 2 1 2 4 2 4 2 2 1 4

A5 B5

TAB

Original feel

N.C.(E5)



Gtrs. 1 & 3

Play 3 times

Musical notation for the first system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff with a key signature of one sharp (F#). The bass staff includes a tablature line with fret numbers: 0 7 5 0 4 0 2 0 7 5 0 4 0 0 2 0 3. A wavy line indicates a tremolo effect over the final measure.

D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D

Musical notation for the second system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff with a key signature of one sharp (F#). The bass staff includes a tablature line with fret numbers: 0 7 5 0 4 0 2 0 2 0 0 3 2 3 2 2 2 2. A wavy line indicates a tremolo effect over the final measure.

D5 Amaj7/D

D5 D5(#11)

D5 D5(#11)

D5 E7

w/Rhy. Fig. 1 (Gtr. 2)

D

Musical notation for the third system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff with a key signature of one sharp (F#). The bass staff includes a tablature line with fret numbers: (2) 3 2 2 5 4 3 5 4 3 4 3 4 12 14 12 14 12 14 12. A wavy line indicates a tremolo effect over the final measure.

*Gtr. 3 tacet.

Em7

D

Em7

Musical notation for the fourth system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The bass staff includes a tablature line with fret numbers: (12) 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14. A wavy line indicates a tremolo effect over the final measure.

w/Rhy. Fig. 2 (Gtr. 2) 1 1/2 times

B

C#m7

B

Musical notation for the fifth system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The bass staff includes a tablature line with fret numbers: 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9. A wavy line indicates a tremolo effect over the final measure.

w/Rhy. Fill 2 (Gtr. 2)

w/Rhy. Fig. 1 (Gtr. 2)

C#m7

Em7

D

Em7

P.M. -----

D

Em7

P.M. -----

* D5

D5

Amaj7/D

D5

Amaj7/D

D5

Amaj7/D

*Gtr. 2 tacet.

D5

Amaj7/D

D5

D5(#11)

D5

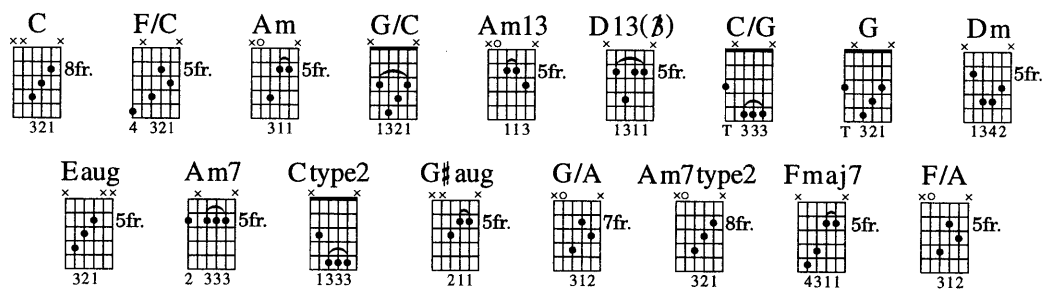
D5(#11)

D5

E7

PAMELA

Words and Music by
DAVID PAICH and JOSEPH WILLIAMS



Double-time feel ($\text{♩} = \text{♩}^{\text{3}}\text{♩}$)

Fast $\text{♩} = 196$

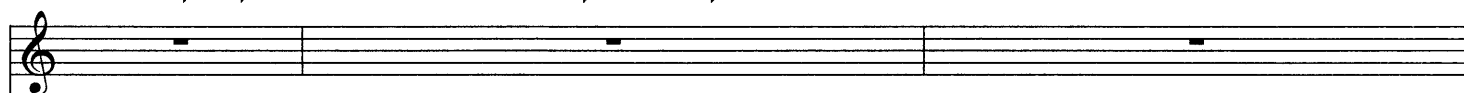
Intro:

Gtr. 1 C F/C Am G/C Am13

(Keybd. arr. for gtr.) mf



D13(b) C/G G C F/C Am G/C



Gtr. 2

f

12 (12) 10 9 9 9 10 9 7

TAB

12 (12) 10 9 9 9 10 9 7

Gtr. 3

Riff A

end Riff A

mf

P.M. ----- P.M. -----

TAB

x x 3 x 3 3 x x 3 x x 3 3 x x 3 x 3 3

*Volume swell.

end Riff A1

G# aug
end Rhy. Fig. 1

↓

⌋

♪

५

५

end Riff B

G# aug

end Riff C

Ctype2

yes,— I will..

Pamela - 9 - 2
PG9627

C/E C/G G#aug Am7 Ctype2

Rain or

TAB

× 2 2 5 × 7 7 5 7 (7) 5

C/E C/G G#aug Am7 C(type2)

shine, an - y kind of weath - er, an - y kind.

w/Riff B (Gtr. 2)

TAB

C/E C/G G#aug Dm7 C/F**

Rhy. Fig. 2A

Gtr. 3

There is - n't an - y - thing I would - n't do

Gtr. 1

Rhy. Fig. 2

gradual release

1/2

TAB

16 (16) 14 14 14 (14) 6 5 7 5 5 5

*Volume swell. **Bass gtr. only.

G G/A Am7type2 1. Dm7 C/F** G w/Fill 1 (Gtr. 2) end Rhy. Fig. 2A

— for you. — Let's take what's get- ting old_ and make_ it new. — Oh,

end Rhy. Fig. 2

TAB

2. Dm7 C/E w/Fill 1 (Gtr. 2) G Eaug Chorus: Am7 F (2nd time)

road we're on_ is clear_ as far_ as I_ can see. — Pam - e - la, — don't break this

Gtr. 2 Riff D

TAB

Gsus Em7 F Dm Bb E/G#

heart of mine;_ just re - mem - ber, — it may not heal this_ time. —

trem. bar 3 trem. bar

TAB

Fill 1 Gtr. 2

trem. bar

TAB

To Coda

G7sus Gm7

Gm F C/E Eb5 *F5

Pam - e - la, there is no sec-ond chance_ for the one_ who leaves it all_ be -

TAB

B 3 3 5 2 4 2 5 3 2 3 3/5 3 3 1 1 5 3 5 3 5 3

*Bass gtr. plays D.

w/Rhy. Fig. 1 (Gtr. 1) 2 times

w/Riff B (Gtr. 3)

Absus2 Ab5 Absus2 Eaug Am7 Ctype2 C/E C/G G#aug

hind. Yeah. I love_

end Riff D

TAB

B 8 8 6 8 8 5 5 8 7 5 7 7 (7) (7)

w/Riff C (Gtr. 3)

Verse 3:

w/Rhy. Fig. 1 (Gtr. 1) 4 times

Am7 C C/E C/G G#aug Am7 Ctype2

_ you, lit - tle girl. Black and

w/Riff B (Gtr. 3)

C/E C/G G#aug Am7 C(type2) C/E C/G G#aug

white al - ways go_ to - geth - er. I know

w/Riff B (Gtr. 3)

Am7 Ctype2 C/E C/G G#aug Am7 Ctype2

day and night, you're the pre - cious jewel_ I treas - ure.

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 3)

C/E C/G G#aug Dm7 C/F G G/A Am7

A, la, la, la. Want-ing ev - 'ry part of you is not a crime.

Chorus:

w/Riff D (Gtr. 2)

Dm7 C/F G Eaug Am7 F

Could it be that you're the one that's wrong this time? Pam - e - la, don't break this

Gsus Em7 F Dm Bb E/G#

heart of mine; just re - mem - ber, it may not heal this time.

Gm F C/E Eb5 *F5 G7sus Gm7

Pam - e - la, there is no sec - ond chance for the one who leaves it all be -

*Bass gtr. plays D.

Keyboard Solo:

w/Rhy. Fig. 1 (Gtr. 1) 4 times

Absus2 Ab5 Absus2 Eaug Eaug Am7 C

hind. Oh! Yeah!

Gtr. 1

TAB

5 6 7

C/E C/G G#aug Am7 C C/E C/G G#aug

Gtr. 2 8va 3 1 1/2

TAB

15 15 13 15 15 13 14 15 15 16 15 13 14 14 12/14

Am7 C C/E C/G G#aug Am7 C C/E C/G G#aug

TAB: 12 14 14 13

Guitar Solo:

Dm Fmaj7 G G/A Am7type2

Gtr. 1

TAB: 18 17 15 17 15 17 16 15 17 16 14 12 14 16 17 16 17 16 14 12 16 17 16 14 12 15 14 17 19 17 14 12 10

Dm Fmaj7 G C/G G

TAB: 7 8 5 8 7 (7) 5 7 5/7 (7) 7 9 9 10 12 14 17 19 17 18 20

Double-time

Bridge:

w/Riff A (Gtr. 3) 3 times

C F/C C G/C

Gtr. 1

Oh, Pam - e - la Oh, Pam - e -

TAB: 20 (20) (20) (20)

F/A

w/Riff A1 (Gtr. 3)
D13(♭)

Eaug *D.S. al Coda*

la, thou - sands of miles a - way but al - ways in my heart.

w/Riff C (Gtr. 2)

⊕ A♭sus2 A♭5 A♭sus2 Eaug Am7 F G Em7

Coda

hind. Pam - e - la, don't break this heart of mine; just re - mem -

F Dm B♭ E/G♯ Gm F

- ber, it may not heal this time. Pam - e - la, there is no

C/E E♭5 F5/D G7sus Gm7 A♭sus2 A♭5 A♭sus2 Eaug

sec - ond chance for the one who leaves it all be - hind, it all

w/Riff A (Gtr. 3) & Rhy. Fig. 1 (Gtr. 1)
Both repeat until fade

Am7 Ctype2 C/E C/G G♯aug Am7 Ctype2 C/E C/G G♯aug

be - hind.

Am7 Ctype2 C/E C/G G♯aug Am7 Ctype2 C/E C/G G♯aug

Gtr. 1

be - hind.

Am7 Ctype2 C/E C/G G#aug Am7 Ctype2 C/E C/G G#aug

grad. bend

grad. bend

1 5 5 7 7 14 14 12 13

Am7 Ctype2 C/E C/G G#aug Am7 Ctype2 C/E C/G G#aug

w/trem. bar

A.H.

8va

9 12 9 5 (12) 16 17 17 17 17 22 20 (20)

A.H. pitch: G

Am7 C(type2) C/E C/G G#aug Am7 C(type2) C/E C/G G#aug

8va

15 (15)13 22 15 (15)13 20 15 (15)13 15 13

Am7 Ctype2 C/E C/G G#aug Am7 C(type2) C/E C/G G#aug Am7 Ctype2 *Fade*

trem. bar

grad. bend w/bar

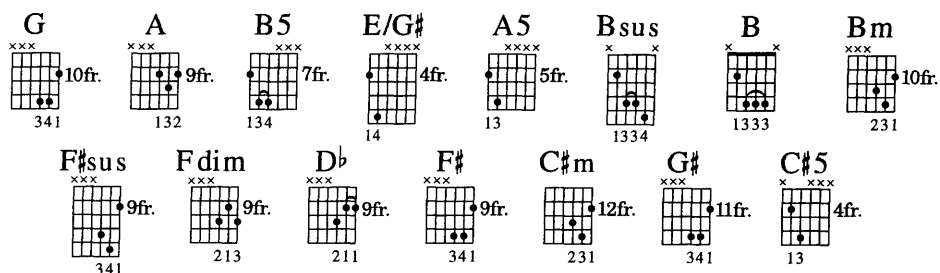
harm.

(13) 13 14 5 (5)

Verse 2:
 Eye to eye,
 It's a blinding confrontation.
 You and I,
 We're a deadly combination.
 Well, don't start mixing truth with jealousy.
 The road we're on is clear as
 far as I can see.
 (To Chorus:)

LOVERS IN THE NIGHT

Words and Music by
DAVID PAICH



Moderately ♩ = 132

***Gtr. 1** *f* hold throughout

Chords: F#m/C# C#m E/G# A Bsus B *Play 3 times*

TAB: 7 6 5 4 3 2 1 4 4 0 0 2 2

*Keybd. arr. for gtr. throughout.

Chords: F#m/C# C#m E/G# A A5 Verse: B5

Gtrs. 2 & 3 *Cont. in notation*

1. It's just the soul
2. It's just the soul

Gtrs. 2 & 3

TAB: 7 6 5 4 3 2 1 4 4 0 0 9 9 7

*Bm7

Esus E

that mat - ters, and I don't know why.
that mat - ters, and keeps her sat - is - fied.

P.M. -----

TAB: (9 9 7) 7 7 7 7 6 6 6 6 6 6

*Chords derived from keybd. part.

Esus2 E G5 G A G5

— } Gtr. 1 Gtr. 1 tacet

You know she's gon-na make you cry.____
You know she's gon-na make you cry.____
You know she's gon-na make you cry.____
You know she's gon-na make you cry.____

P.M. -----

T
A
B

4 4 4 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A5 A5 B5

Gtr. 3 Gtr. 2 Gtrs. 2 & 3

γ γ Rhy. Fig. 1

gon - na make you cry.____
gon - na make you cry.____
She'll have you
She'll have you

P.M. -----

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 9 9 7

*Bm7 Esus E

walk be - neath the lad - der you were meant to climb.____
wish - in' that you had her come rain or shine.____

P.M. -----

T
A
B

(9) (9) 7 7 7 (7) 7 7 7 6 6 6 6 6 6

*Chords derived from kybd. part.

Esus2

E

G5

Gtr. 1

G

A

G5

Gtr. 1 tacet

You know she's gon-na make you try.____
 You know she's gon-na make you try.____

You know she's
 You know she's

end Rhy. Fig. 1

P.M.

T
A
B

4 4 4 6 (6)

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A5

N.C.

gon - na make you try.____
 gon - na make you high.____

P.M. P.M. - - - -)

T
A
B

5 5 5 5 5 5 5 5 5 5 7 7 5 5 5 4 5 4 5 4 5 7

Chorus:

F#m/C#

C#m

(E/G#)

A5

B5

Ooh,____ you know they're lov - ers in the night.____

Rhy. Fig. 2

Gtrs. 2 & 3

T
A
B

7 7 5
6 6 6
7 7 4

4 4 4 4 3 4 4 5 5 9
7 7 7

w/Fill 1 (Gtr. 4)

F#m/C#

C#m

Rhy. Fill 1

E/G#

A5

Bsus B

F#m/C#

C#m

Gtr. 2

First system of musical notation. It includes a vocal line with a melodic phrase, a guitar line with various figures and chords, and a bass line with fret numbers. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The system ends with a double bar line and a 2/4 time signature change.

(E/G#)

A5

B5

F#m/C#

C#m

— you know they're lov - ers in the night. —

Second system of musical notation. It continues the vocal and guitar parts from the first system. The guitar part includes a 'hold' instruction. The system ends with a double bar line and a 2/4 time signature change.

Rhy. Fill 2

E/G#

A5

w/Rhy. Fig. 1 (Gtrs. 2 & 3)

B5

*Bm7

Gtr. 2

Gtr. 3

end Rhy. Fig. 3

Ooh. —

hold —

Third system of musical notation. It continues the vocal and guitar parts. The guitar part includes a 'hold' instruction. The system ends with a double bar line.

*Chords derived from keybd. part.

Fill 1

Gtr. 4

Fourth system of musical notation, enclosed in a box. It shows a guitar part with a 'w/slide' instruction. The system ends with a double bar line.

Esus E Esus2 E

Da da dum. Ah.

Interlude:

G A G A G A

Gtr. 1

Gtr. 2

T A B

3 3 3 3 3 3 0 0 0

G A B m F#sus B m F#sus

T A B

0 0 0 2 2 2 2 2 2

To Coda

Fdim7 Db B m N.C.

Gtr. 5

f

12 12 12

1 1 1 2 2 2 4 2 4 2 5 4 5 2

w/Rhy. Fill 1 (Gtr. 2)

E/G# A5 B5 F#m/C# C#m E/G# A5 Bsus B

8va

grad. release

1 3 3 3 3 1

12 12 12 12 (12) 12 9 12 9 12 9 9 12 12 (12) 16

TAB

w/Rhy. Fig. 3 (Gtrs. 2 & 3)

F#m/C# C#m E/G# A5 B5

(8va)

hold hold hold

1 1 1 1 1

19 19 19 19 21 21 19 19 19 19 19 16

TAB

w/Rhy. Fill 2 (Gtr. 2)

F#m/C# C#m E/G# A5

(8va)

3 1

19 19 16 19 16 17 16 18 17 16 18 16 18 18 17 16 19 21 21 21

TAB

Verse:
w/Rhy. Fig. 1 (Gtrs. 2 & 3)

B5 *Bm7

It's just the soul that mat -

1 1 1 1 (21)

21 21 21 21 (21)

TAB

*Chords derived from keybd. part.

ters, and keeps us sa - tis - fied. You know she's

Esus E Esus2 E

gon - na make you cry. You know she's

G Gtr. 1 G A/G G5

Gtrs. 2 & 3

P.M. -----

T
A
B

gon - na make you cry.

A5

T
A
B

w/Rhy. Fig. 1 (Gtrs. 2 & 3)

She'll have you wish - ing that you had her come rain

B5 Bm7

Esus E Esus2 E D.S. Coda Coda

or shine. You know she's...

B m F#sus G A G A G A

Coda

T
A
B

2 2 2 3 3 3 3 3 3 0 0 0

G A B m F#sus B m F#sus Fdim7 Db

T
A
B

0 0 0 2 2 2 2 2 2 1 1 1

Chorus:
w/Rhy. Fig. 2 (Gtrs. 2 & 3)
F#m/C# C#m

B m F# C#m G# N.C.

Ooh...

T
A
B

2 2 2 4 4 4 5 4 5 4 5 6 7 3

E/G# A5 B5 **w/Fill 1 (Gtr. 4)** **w/Rhy. Fill 1 (Gtr. 2)**
F#m/C# C#m **E/G# A5 Bsus B**

— you know we're lov - ers in the night. —

F#m/C# C#m E/G# A5 B5 **w/Fill 1 (Gtr. 4)** **w/Rhy. Fig. 4 (Gtrs. 2 & 3) 3 times, simile**
F#m/C# C#m

Woo, woo. Ooh, — you know we're lov - ers in the night. — Ooh, —

Gtrs. 2 & 3 Rhy. Fig. 4 **end Rhy. Fig. 4**

T 7 7 5
A 6 6 6
B 4 7 4 4 7 6 7 7 9 7

E/G# A5 B5 **w/Fill 1 (Gtr. 4)** **C#m**

— you know they're lov - ers in the night. — Ooh, —

E/G# A5 B5 **w/Fill 1 (Gtr. 4)** **F#m/C# C#m**

— you know they're lov - ers in the night. — Ooh, —

E/G# A5 B5 **Outro:** **C#5** **E/G# A5 B5** **end Rhy. Fig. 5**
Gtrs. 2 & 3 Rhy. Fig. 5

— you know they're lov - ers in the night.

Gtr. 5 **f** **trem. bar** **trem. bar**

T 6 6 9 6 11 9 14
A
B 9

w/Rhy. Fig. 5 (Gtrs. 2 & 3)
8 1/2 times, simile

C#5 E/G# A5 B5 C#5

trem. bar

T
A
B

w/Rhy. Fill 3 (Gtr. 3)

E/G# A5 Bsus B

T
A
B

w/Rhy. Fill 3 (Gtr. 3)

C#5 E/G# A5 Bsus B

(8va)-----

A.H.-----

trem. bar (grad. dive)

T
A
B

Rhy. Fill 3
Gtr. 3

T
A
B

C#5 E/G# A5 B5

8va

First system of musical notation. The treble clef staff contains a melody in G major with a key signature of two sharps (F# and C#). The melody starts with a quarter rest, followed by eighth and sixteenth notes, and includes wavy lines indicating vibrato. The bass staff shows fingerings for the T, A, and B strings, with numbers 1, 16, 19, and 17. A dashed line labeled '8va' is above the treble staff.

C#5 E/G# A5 B5

(8va)

Second system of musical notation. The treble clef staff continues the melody with triplets and wavy lines. The bass staff shows fingerings including 18, 17, 16, 19, 18, 17, 20, 19, 17, 16, 17, 16, 18, 16, 18, 16, 18, 16, 18, 16, 14, 13, 11, 9, 11, 13. A dashed line labeled '(8va)' is above the treble staff.

C#5 E/G# A5 B5

8va

Third system of musical notation. The treble clef staff shows a triplet of eighth notes and wavy lines. The bass staff shows fingerings including 11, 11, 9, 11, 9, 9, 7, 9, 12, 11, 14, 13, 16, 16, 16, 16, 19, 18, 17, 16. A dashed line labeled '8va' is above the treble staff.

C#5 E/G# A5 B5

(8va)

Fourth system of musical notation. The treble clef staff continues the melody with triplets and wavy lines. The bass staff shows fingerings including 19, 19, 19, 19, (19), 17, 19, 16, 19, 16, 19, 17, 19, 16, 19, 16. A dashed line labeled '(8va)' is above the treble staff.

C#5 E/G# A5 B5

(8va)-----

T
A
B

C#5 E/G# A5 B5 C#5

1 1/2 1 1/2 1 1/2

trem. bar

1 1/2 1 1/2 1 1/2

trem. bar slack trem. bar

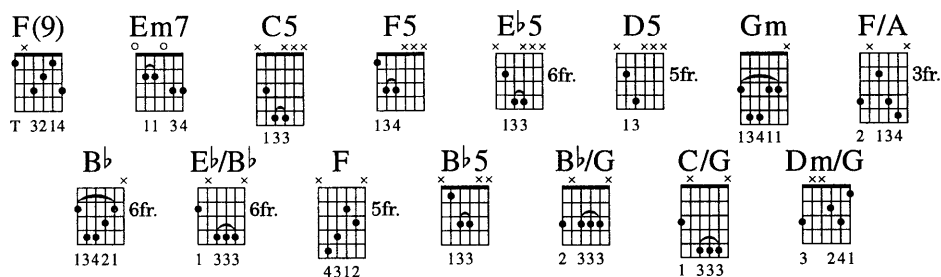
T
A
B

E/G# A5 B5 C#5 Fade

T
A
B

ROSANNA

Words and Music by
DAVID PAICH



Slowly ♩ = 80 (♩ = $\frac{3}{4}$)

Gtr. 1 Drums **2** **G** Fill 1 ----- **Gsus** **G Gsus2** **G** **Gsus** **G Gsus2**

mf

TAB

***Gtr. 2** **2** **Rhy. Fig. 1**

mf hold ----- *hold* -----

TAB

*Piano arr. for gtr. throughout.

G **Gsus** **G Gsus2** **G** **Gsus** **G Gsus2**

TAB

end Rhy. Fig. 1

hold ----- *hold* -----

TAB

Verse:

w/Fill 1 (Gtr. 1) 2 times

w/Rhy. Fig. 1 (Gtr. 2)

G Gsus G Gsus2 G Gsus G Gsus2

1. All I wan-na do when I wake up in the morn-ing is see your eyes.____ Ro -
 2. See additional lyrics

G Gsus G Gsus2 F(9)

Gtr. 1 ◇

san - na,____ Ro - san - na,____ nev - er thought that a girl like you____ could ev - er

Em7



trem. bar

w/Fill 1 (Gtr. 1)

G

care for me.____ Ro - san - na.____

Gtr. 2 Rhy. Fig. 2

hold - - - - -

TAB

Gtr. 3

C5

F5

f

All I wan-na do in the mid-dle of the eve- 'ning is

end Rhy. Fig. 2

Gtr. 1

TAB

hold you tight.____ Ro - san - na,____ Ro - san - na,____

TAB

3 3 3

1

did- n't know you were look- ing for more_ than I_____ could ev - er give._____

E \flat 5 **D5** **5fr. D**

P.M.

Pre-Chorus:

Gm

Gtr. 2 ***mf***

Not quite a year____ since she went a - way,____ Ro - san -

B \flat **F** **Gm**

na,____ yeah.____ Now she's gone and I

have to say:____ Meet you

Gtr. 3 **E \flat 5** **B \flat 5** **F5** **F** **B \flat /F**

f

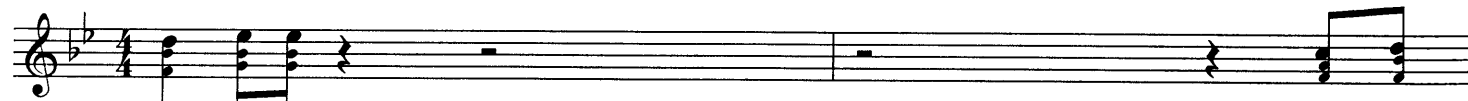
Gtr. 4

TAB

1 3

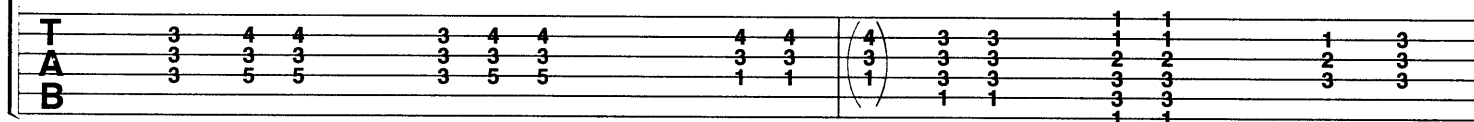
2 3

3 3

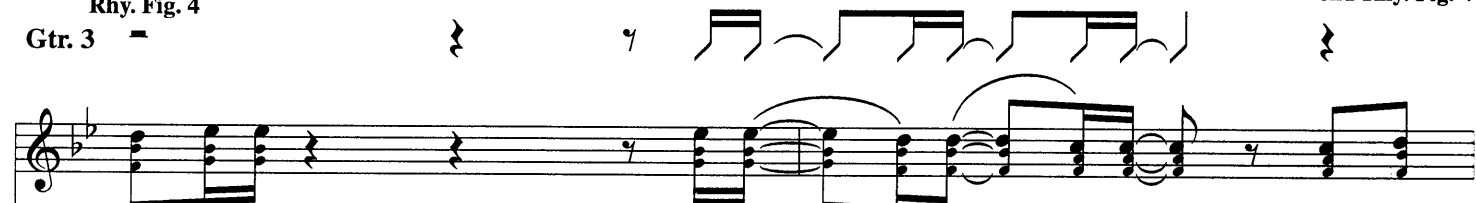
Chorus:**w/Fill 2 (Gtr. 1) 4 times****B \flat /C* Cm7****E \flat sus2****B \flat** **F****Gm7**

all the way,

meet you

Rhy. Fig. 3

*Bass gtr. plays C.

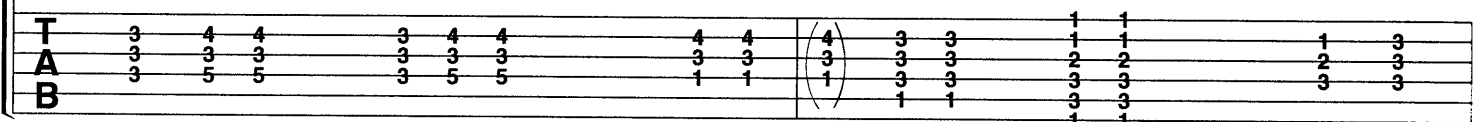
B \flat /C* Cm7**E \flat 5****B \flat 5****F5****Gm7****end Rhy. Fig. 4****Rhy. Fig. 4****Gtr. 3**

all the way,

Ro - san

- na, _____ yeah. _

Meet you

**Fill 2****Gtr. 1**

BIBLIOTHÈQUE-SCOLAIRE

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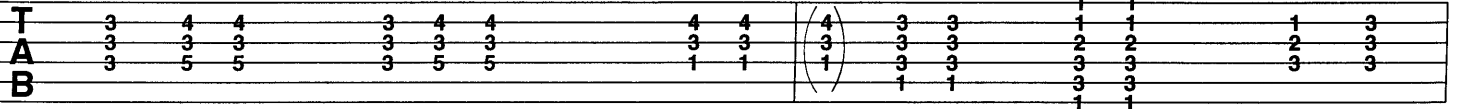
B \flat /C Cm7E \flat sus2B \flat

F

Gm7

all the way,

meet you

B \flat Cm7
Gtr. 3

To Coda ⊕

E \flat 5B \flat 5

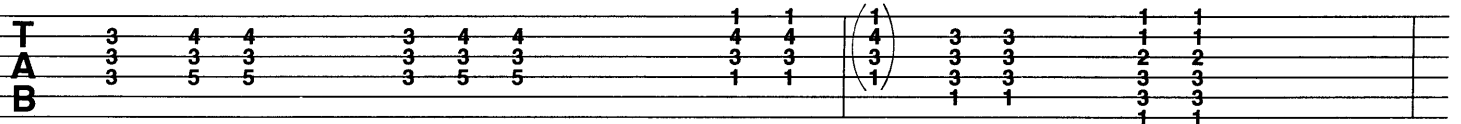
F5

all the way,

Ro - san

na,

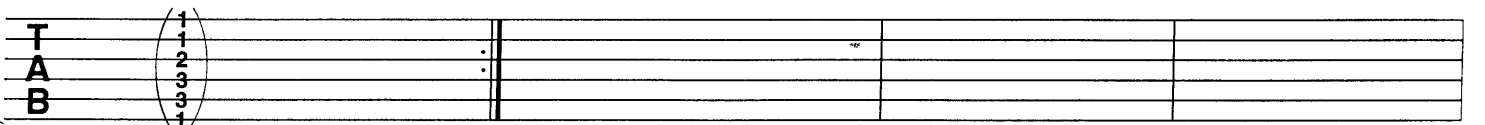
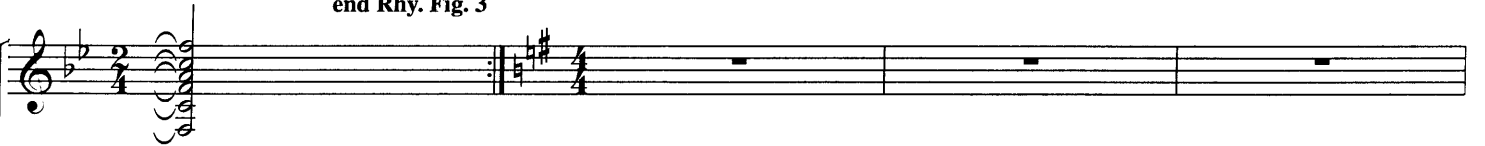
yeah.

Synth. Solo:
w/Rhy. Fig. 1 (Gtr. 2)

G Gsus G Gsus2



end Rhy. Fig. 3

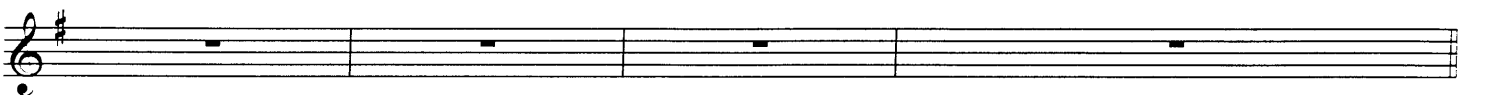
F(9)
Gtr. 2

Em7

w/Rhy. Fig. 2 (Gtr. 2)

Gtr. 3

C5



Guitar Solo:

F5

Gtr. 5

f

T
A
B

3 3 3 3 5 7 7 7 6 6 (6) 7 8 8 6 8 8 9 8 (8) 6

T
A
B

8 6 11 12 10 12 10 12 9 10 13 10 11 13 9 10 13 10

E \flat 5

D5

D.S. al Coda

8va

T
A
B

13 13 13 13 13 13 15 13 15 15 16 15 (15) 13 (13)

Coda

B \flat 5

F5

F

Gm7

na, yeah. Meet you

T
A
B

(1) 4 3 1 3 3 1 1 1 1 2 2 3 3 3 3 1 1 1 1 2 3 3 3

w/Fill 2 (Gtr. 1) 4 times
 w/Rhy. Fig. 3 (Gtr. 4)
 w/Rhy. Fig. 4 (Gtr. 3) 3 times

B \flat /C* Cm7 Eb \flat sus2 B \flat F Gm7 B \flat /C Cm7 Eb \flat sus2

all the way, meet you all the way, Ro - san -

*Played by bass gtr.

B \flat F Gm7 B \flat /C Cm7 Eb \flat sus2 B \flat F Gm7

- na, yeah... Meet you all the way, meet you

B \flat /C Cm7 Gtr. 3 Eb5 B \flat 5 F5

all the way, Ro - san - na, yeah...

Outro:

G7
 Gtr. 1

p P.M. -----

T
A
B


8va - - - - -

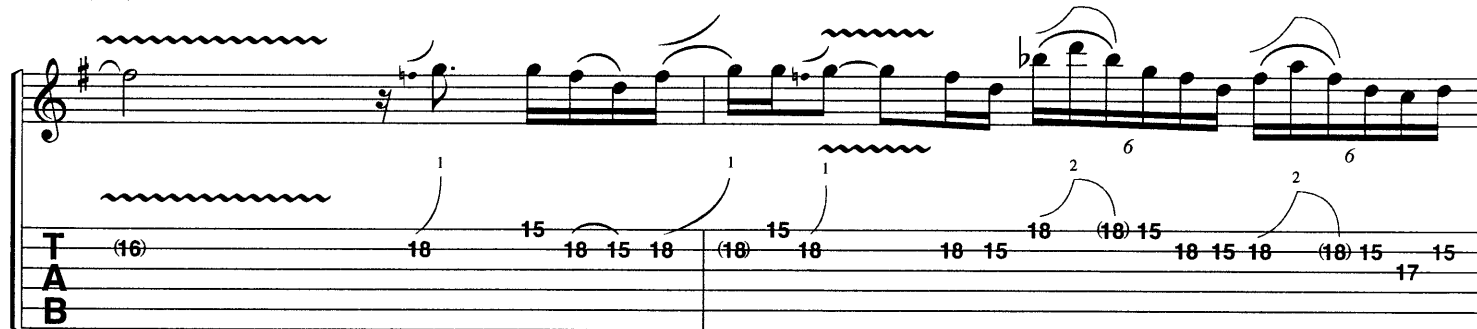
f 1 3 1/4

T
A
B

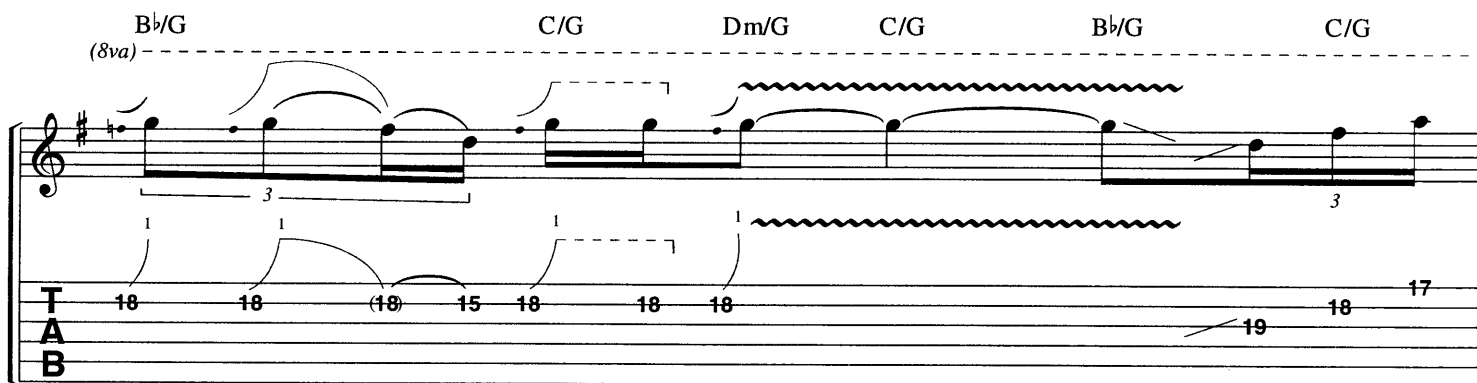
w/Rhy. Fig. 5 (Gtr. 2) simile until fade

B \flat /G C/G Dm/G C/G B \flat /G C/G
 Rhy. Fig. 5 end Rhy. Fig. 5

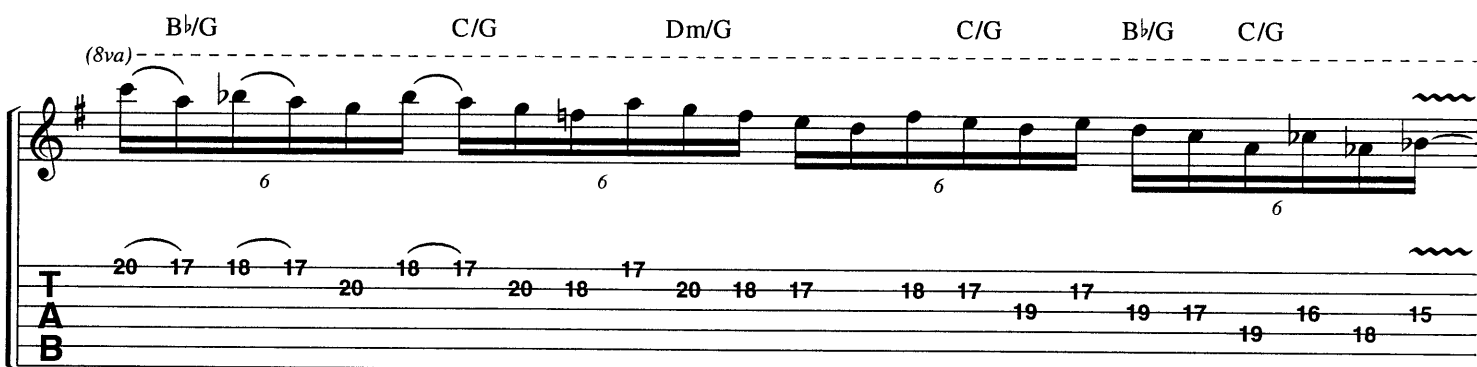
Gtr. 2 
 (8va)-----



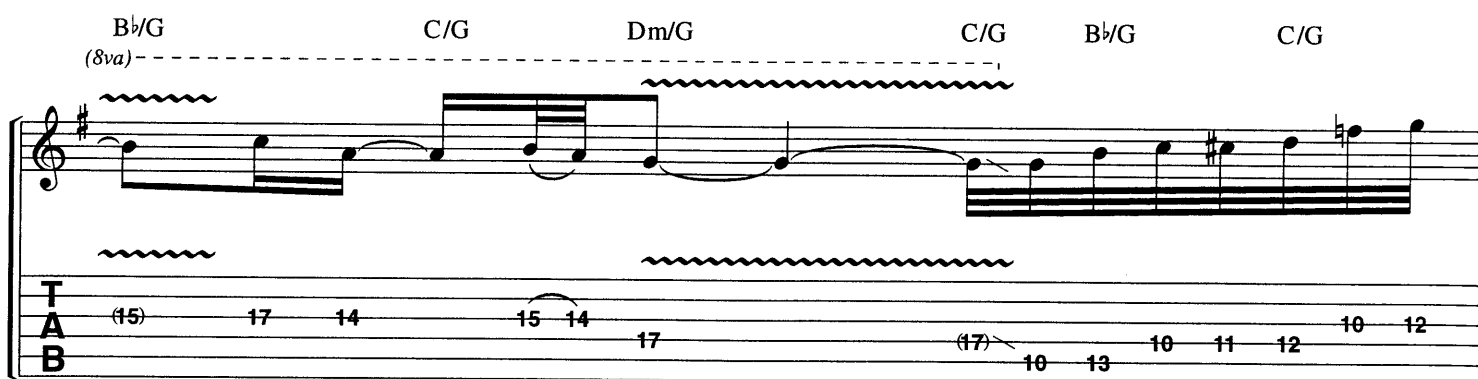
B \flat /G C/G Dm/G C/G B \flat /G C/G



B \flat /G C/G Dm/G C/G B \flat /G C/G



B \flat /G C/G Dm/G C/G B \flat /G C/G



The musical score for guitar consists of two staves. The top staff is in treble clef, showing a melody with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some beamed eighth notes. Above the staff, the chords Bb/G, C/G, Dm/G, and C/G are indicated. A dashed line labeled '8va' is positioned above the C/G chord. The bottom staff is a tablature (TAB) showing fret numbers 9, 10, 11, 12, 13, and 10. A 'gradual release' instruction is written below the tablature, with a '1/2' mark indicating a half-note duration. The tablature is written on a six-line staff, with the letters T, A, and B (representing Treble, Alto, and Bass) written vertically on the left side.

B♭/G C/G Dm/G C/G B♭/G C/G B♭/G C/G Dm/G C/G B♭/G C/G
 (8va) -----

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part. The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The guitar part features a melodic line with a capo on the 8th fret, indicated by "(8va)". The bass part provides a rhythmic accompaniment. The score is divided into measures, with chord changes indicated above the guitar staff: Bb/G, C/G, Dm/G, C/G, Bb/G, and C/G. The bass part includes fret numbers (13, 10, 15, 12) and a "TAB" label.

(8va) -----

6

1 1

18 17 (17)

3 5 10 5 3 0

10 10 10

7 5 3 0 10 5 3 0 7 5 3 0 10 5 3 0 7 5 3 0 10 5 3 0 7 5 3 0 14 5

10

3 0 15 5 3 0 17 5 0 17 (17) 3 5 3 0 5

Fade

Verse 2:
 I can see your face still shining
 Through the window on the other side,
 Rosanna, Rosanna.
 I didn't know that a girl like
 You could make me feel so sad, Rosanna.
 All I want to tell you is now
 You'll never, ever have to compromise,
 Rosanna, Rosanna.
 I never thought that losin' you
 Could ever hurt so bad.
 (To Pre-Chorus:)

SOMEWHERE TONIGHT

Words and Music by
DAVID PAICH, JEFF PORCARO
and STEVE LUKATHER

Moderately ♩ = 68 (♩ = ♩³)
Intro:

Em7 F#m7(b13) Gmaj7 A₉⁶ N.C.

(3rd time) mmm.

Gtr. 1 *mf* **Rhy. Fig. 1** P.M. ----- 1

T	3	3	3	5		3	3	5	5	4	4	5	0
A	4	2	4	6									
B	5	2	3	0									
	0	2	3	0									

Verse:
Bm A Bm *Play 4 times* Bm A Bm
(Verse 2 only)

(2nd time) Mmm, mmm, (Verse 2 only) Yeah. 1. When you meet a spe - cial
end Rhy. Fig.1 2. See additional lyrics

trem. bar

T	3	2	3	(3)	(3)	7	5	7
A	4	2	4	(4)	(4)	7	5	7
B	4	2	4	(4)	(4)	7	6	7

A₉⁶ A E7sus Em7

per-son, and it feels good pass - ing time, You tell your-self it's cas-

T	×	7	7	×	7	(5)	5	5	3	3
A	×	7	7	×	6	(5)	5	5	3	3
B						(6)	6	6	4	4
									2	2

Chords: Gmaj7, A6

Lyrics: - ual, but they have some- thing else in_____ mind.____

Tablature: T (3 3 4 2), A (2 3 4 5), B (2 2)

Annotations: trem. bar

Chords: Bm, A, Bm, A6

Lyrics: You try to make some rea- son. A voice calls out from a - cross_

Tablature: T (7 7 5 7), A (7 6 7), B (7 7 7 5 5)

Chords: Gmaj7, A6

Lyrics: _____ the room.____ She runs a - way with- out an an- swer, she runs a - way

Tablature: T (2 3 4 5), A (2 2 2 2), B (2 2 2 2)

Annotations: trem. bar

***Chorus:**

Substitute w/Rhy. Fill 1
(Gtr. 1) Verse 2
B5

Bkgd. Voc. Fig. 1
Bm

N.C.

too soon...

Some - where... to - night,

Gtr. 1

f
w/dist.

P.M.

*Lead vocal ad lib. on repeats.

A6

Em9

D

A

some - one's cry - in'.

Ooh.

Rhy. Fill 2

hold

hold

Rhy. Fill 1

Gtr. 1

hold

Substitute w/Rhy. Fill 2 (Gtr. 1)
2nd & 3rd times

Bm A Em9

Some - where to - night, some - one's cry - in'.

P.M. hold - -

Rhy. Fill 3

T A B

4 × 2 × 4 4 2 2 3 4 5 2

D A Bm A6

Ooh. Some - where to - night, some - one's

hold - - P.M.

T A B

3 2 2 2 2 4 × 2 × 4 × 4 2 4 2

Substitute w/Rhy. Fill 3 (Gtr. 1) 2nd time


Em9 D A Bm

cry - in' Ooh. Some - where to - night.

hold - - hold - - P.M.

T A B

2 3 0 2 3 2 2 2 4 × 2 × 4 5 2 4 2 2 0 4 2 × 4

To Coda 

A6 Em9

1. D A

some - one's cry - in' Yeah,

hold hold

TAB

4 2 2 0 2 2 3 2 2 2 0

Bridge:
w/Rhy. Fig. 1 (Gtr. 1) 4 times

2. D A N.C. Bm A Bm 1.

in' hold

TAB


3 2 2 2 2 0

2. N.C. Bm A Bm

There's a lone - ly sign

N.C.

Cry - in', cry - in', all a - round. cry - in', cry - in'.

Bm A Bm D.S.  al Coda

Oh, Lord!

**Chorus:
w/Bkgd. Voc. Fig. 1 (4 times)*

Coda Em9 D A 3 Bm

some, _____ some - one's cry - in' _____

hold - - - - - hold - - - - - P.M. - - - - -

T 2 3 4 5
A 4 2 2 2 2
B 5 2 4 2 2 2

4 4 2 2 × 4

**Lead vocal ad lib. on repeats.*

A6 Em9 D A *Repeat & fade*

Oh, _____ woah. _____ Some - one.

hold - - - - - hold - - - - -

T 2 3 4 5
A 4 2 2 2 2
B 5 2 4 2 2 2

4 4 2 2 × 4

Verse 2:

We all belong to someone,
Sometimes they're so far away.
You write down words in letters,
Not quite sure what they say.
You know that she needs you
And you miss her in your heart.
But a certain feeling lingers
That keeps us miles apart, oh!
(To Chorus:)

STOP LOVING YOU

Words and Music by
DAVID PAICH and STEVE LUKATHER

Moderately ♩ = 102

Intro:

Gtr. 1

*F B \flat Dm C F B \flat Dm C

p < *mf*

TAB

*Chords played by keybd.

F B \flat Dm C B \flat

TAB

Drums re-enter

Keybd. & perc. re-enter
G7sus

Bass re-enters
G7

P.M. -----|

TAB

G7sus G7 G7sus

P.M. -----| P.M. -----| P.M. -----|

TAB

Verse:

G7 G7sus

1. Re - flec - tions in my mind, thoughts I can't de - fine.
2. See additional lyrics

P.M. -----

TAB

3 5 3 5 3 5 3 5 3 3 5 3 3 5 3 5 4

G7 F C/E* G7

My heart is rac - ing and the night goes on. I can al - most hear a laugh

P.M. -----

TAB

3 5 3 5 3 5 3 5 3 2 3 5 5 5 3 5 3 5 3 5 3

5/7

*Played by bass gtr.

G7sus G7

com - ing from your pho - to - graph. Fun - ny how a look can share a

P.M. -----

TAB

3 5 3 5 3 5 3 5 4 3 5 3 5 3 5 3 5

Substitute w/Rhy. Fill 1 (Gtr. 1) Verse 2

F C/E* G7

G7sus

thou - sand mean - ings. Well in - tend - ed lies, con - tem - plat - ing al - i - bis,

P.M. -----| P.M. -----|

T 1 1 5 5 3 5 3 5 3 5 3 5 4

A 1 2 5 5 5 3 5 3 5 3 5 3 5

B 3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 3 3 3 3 3 3 3 3 3 3 3

G7

F

C/E*

G7

is it real - ly you or is it me I'm blam - ing? A dis - tant mem - o - ry

P.M. -----| P.M. -----|

T 3 5 3 5 3 5 3 5 3 5 3 5 3

A 2 3 3 3 3 3 3 3 3 3 3 3 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 5/7 3 3 3 3 3 3 3 3 3

Rhy. Fill 1

Gtr. 1

T 1 1 5 5 8

A 2 2 5 5 7

B 3 3 3 3 5

1 1 3 3 3

G7sus G7

flash - es o - ver me, — e - ven though you're gone, — I feel — you deep —

P.M. — — — — — P.M. — — — — —

T
A
B

3 5 3 5 3 5 3 5 4 3 5 3 5 3 5 3 5 3

N.C. Bb5 D5 C5

Substitute w/Rhy. Fill 2
(Gtr. 1) Verse 2

Bb5 F/A Bb5

— in - side. — Oo — Dance be - neath — the light with — that look in — your

T
A
B

2 3 2 4 5 2 3 (3) 5 5 3 5 3 2 3 2 3

2 3 (3) x x 5/7 5 3 5 3 2 3 2 3

0 1 (1) x x 8/5 3 3 1 0 1

Rhy. Fill 2
Gtr. 1

T
A
B

3 2 3 7 5
3 2 3 7 5
1 0 1 5 7

Chorus:

C/E F B \flat Dm C

eyes. I can't stop lov - ing you.

Riff A

TAB

5 5 7

x x x x 0 0 x x x x x 0 x 0 x x x x x 0 0 x x x x x 0 x 0 0 0

F B \flat Dm C

Time pass - es quick - ly___ and chanc - es___ are few.

TAB

1 3 0 1

x 0 x 0 x x x x x x 0 0 x x x x x 5/7 (7) 5

F B \flat Dm C

I___ won't stop till___ I'm through lov - in'

TAB

x x x 0 x 0 x x x x x 0 x 0 x x x x x 0 x x x x x

1. B \flat 5 w/Fill 1 (Gtr. 2) 2. B \flat 5

you, _ girl. _ you, _ girl. _

trem. bar

end Riff A

T
A
B

3
1

(3)
(3)
(1)

(3)
(3)
(1)

(3)
(3)
(1)

3
1

(3)
(3)
(1)

Guitar Solo:

G

Gtr. 2

F5

8va

trem. bar

T
A
B

18 (18 15 18 18 15 18)

Gtr. 1 Riff B

T
A
B

3 2 3 3 2 0 3 5 3 5 4 5 3 5 3 2 3 3

*Pull up bar and snap back.

Fill 1
Gtr. 2

T
A
B

3 2 0 3 0 1 2 3

w/Riff B (Gtr: 1) 2 times

(8va) - -

G

F5

Gtr. 2

1

3

trem. bar

1

T

(10)

17

(17) 15 17 17 15

17

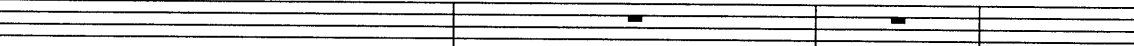
15 17 (17)

10

8

end Riff B

End Riff B



End Riff B

F5

8va

1/2

T
A
B

19 (19) 15 17 18 17 17 15 18 17 15 16 16 16 (16) 17 15 17 16 15

G

Gtr. 2

8va

T
A
B

13 17 15 15 17 16 (16) 16 18 15/17 (17) 15 15 18 17 15 18 15 15 18 15 17

Gtr. 1

T
A
B

3 2 3 3 2 0 3 5 3 5 4 5 3 3 2 5

B \flat 5 D5 C5

Ooh. Oh, danc-

(8va) 1

trem. bar

5

T
A
B

(17) 15 17 15 17 16 15 13 15 13 15 15 17 14 14 15 17 15 14 15 (15)

T
A
B

3 3 3 5 7 5 7 3 5 5 3 2 3 7 5 3

Chorus:

B \flat 5 A5 B \flat 5 Dm C F B \flat Dm C

- ing with_ that look_ that's in_ your eyes. I _____ can't stop lov - in' you.

T
A
B 3 2 3 3 2

F B \flat Dm C F B \flat

Time pass - es quick - ly_ and chanc - es_ are few. I _____ won't

T
A
B 1 3 0 1

Dm C B \flat 5

stop till_ I'm through lov - in' you, _ girl._

T
A
B 3 3 1 (3 3 1)

w/Riff A (Gtr. 1)

F B \flat D C F B \flat

I _____ can't stop lov - in' you. Time pass - es quick - ly_ and

Dm C F B \flat Dm C B \flat
 chanc - es__ are few. I__ won't stop till__ I'm through lov - in' you.

Outro:

w/Riff A (Gtr. 1)

F B \flat Dm C F B \flat
 Lov - in' you.

Gtr. 2

TAB: 12 10 12 (12) 12 14 15 17 17 15 14

Dm C F B \flat Dm C
 8va
 w/bar
 1/2
 TAB: 12/14 15 14 12 15 12 12 17 18 17 15 17 15 12 14 12 15 12 10 10 9

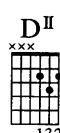
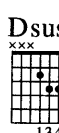
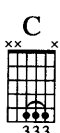
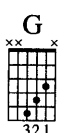
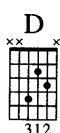
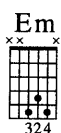
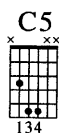
B \flat
 Fade
 TAB: 7 5 5 5 5 7 6 6 9 8 8 10 10 12 12 14 14 15 13 13 15 17

Verse 2:

There's a window in heart
 I've tried to look through from the start.
 You're never really sure what someone else is thinking.
 Someone's broken something new,
 Another altered point of view,
 Just a certain someone's conscience playing,
 I held it in my hand,
 I did not understand.
 What lives inside the wind that cries her name.
 Trying to catch a shooting star,
 What seems so close can't be that far,
 Living in a dream that's never ending.
 Dance beneath the light with that
 Look in your eyes.
 (To Chorus:)

WITHOUT YOUR LOVE

Words and Music by
DAVID PAICH



Moderately ♩ = 70

Intro:

*Gtr. 1 N.C.

mf

TAB

3 3 2 2 0 0 3 3 2 2 0 0

*Bass gtr. arr. for gtr.

Verse 1:

It's late at night, noth - in's feel - in' right since you've gone__ a - way.__

TAB

3 3 2 2 0 0

I think I know why you left this time, but it's still hard to say.__

TAB

3 3 2 2 0 0

I near - ly lost it when he came _____ a - round _____ you,

TAB

3 3 3 3 0 2 5 5 3 5 3

now I'm hold - in' it all in - side and it's kill - ing me. _____

Gtr. 2 *mf w/echo effect*

Gtr. 1

TAB

3 3 3 0 2 5 5 5/7 10 7 7 7 7 10 7

*G Bm7 Em

We used to meet at an old ca - fé down in Chi - na - town. _____ At

Gtr. 2 (*Gtr. 1 cont. simile*)

A.H.

TAB

4 5 5 9 7 9 9 7 5 5 5 5

*Chords played by keybd.

G Bm7 Em D G C

first_ you could hear the wind stop, then my heart_ would pound._ Oh, oh, oh.

P.M.

TAB

3	2	2	5	5
4		4		
5				7

Em D G D C

I re - mem - ber ev - 'ry - thing_ you used_ to do, girl. Ooh, ooh, ooh.

TAB

5	5	5	4	3	3	5
5	7	5	5	2	2	3
				4	4	5

C/E D Am7 Bm7 Em7

Now I'm learn - ing some - thing_ that you_ al-read-y knew._ It's not the same.

TAB

5	2	3	7	7
5	4	2	9	7
	5	4	7	10

Chorus:

Am7 Bm7 Em7

_____ with- out your_ love._____ Ev- 'ry night and ev- 'ry day, girl. It's not the same.

Gtr. 2 Rhy. Fig. 1

T A B

8 7 9 7 9 7 9 10 10 10

G D Am7 Bm7 Em7

_____ with- out your_ love._____ You don't have to be a - fraid._____ It's not the same.

Gtr. 3 *f*

Gtr. 2

T A B

8 7 9 7 9 7 12 (12) 9 7 9 8 10 8 7 8 9 7 9

Am7 Bm7 Em7

_____ with- out your_ love._____ Ev- 'ry night 'n' ev- 'ry day, girl. It's not the same.

Gtr. 2

T A B

(8) 9 8 7 9 7 9 7 9 10 10 10 9 7 10 10 10 7

end Rhy. Fig. 1 Gtr. 2

T
A
B

Em

D

G

B m7

P.M. - 4

P.M. - 4

Em7

D

G

C

C/E

P.M. - 4

T
A
B

D G D C C/E

you're sin - cere. Ooh, ooh, ooh. I just called to tell you that I'm the

TAB

3 3 3 5 5 5 5

2 4 2 4 3 5

4 5 4 5 3 5

Chorus:

D Am7 Bm7 Em7 w/Rhy. Fig. 1 (Gtr. 2) simile

on - ly one here. It's not the same with-out your love.

TAB

7 7 9 7 9 7

7 7 5 5

Am7 Bm7 Em7

Ev - 'ry night and ev - 'ry day, girl. It's not the same with-out your love.

G D Am7 Bm7 Em7

It does-n't have to be this way. It's not the same with-out your love.

Gtr. 3

TAB

8 10 8 8 8

9 7 7 9 9

× 9 7 (7)

Am7 Bm7 Em7

Ev - 'ry night 'n' ev - 'ry day, girl. It's not the same with-out your love.

Guitar Solo:

G

Bm7

Em7

Gtr. 3

*w/trem. bar

TAB

10 (10) 10 7 8 9 7 9 (9) 7 2 2 3 2 12/14 12/14 5 3

Gtr. 2

P.M. - -

TAB

4 5 7 9 7 9 9 5 3 3 3

*Bend string, quickly depress trem. bar & release.

G

Bm7

Em

D

G

C

Oh,

oh,

oh.

TAB

12 15 12 14 14 14 (14) (14) 15 12 12 12 15 12 15 12 14 12 14 14 14

Cont. in slashes

P.M. - -

P.M. - -

TAB

4 5 9 7 9 9 5 5 3 2 4 3 4 5 5

It's not the same_

C#m7 F#m7

*Gtr. 3 and lead vocal ad lib. on repeats.

Play 3 times
Bm7 C#m7 F#m7

A E

____ with-out your_ love._ You don't have to be that way.____ It's not the same._

end Rhy. Fig. 2 Gtr. 2

Gtr. 3 hold -----

TAB

10 9 11 9 11 11 0 0 2 2 0 0 10/12 10 9/11 9 (10) 9

w/Rhy. Fig. 2 (Gtr. 2) simile

Bm7

C#m7 F#m7

____ with-out your_ love._ It's not the same._

Gtr. 3

5 3 3

TAB

17 16 16 (16) (16) 14 16 14 16 14 11 11 11 9 11 12

Outro/Guitar Solo:

A

C#m7

____ with-out your_ love._

Gtr. 3

3 1/2 1/2 1/2

P.M. -----

TAB

(11) 9 11 12 14 14 14 16 14 16 17 16 14 16 14 16 12 10 12 11

Gtr. 2

TAB

11 9 11 11 9 11

F#m A C#m7 F#m7

This system contains the first two systems of guitar notation. The first system has a treble staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, including triplets and wavy lines indicating vibrato. Below the treble staff is a six-string guitar fretboard diagram with fret numbers 10, 11, 9, 7, 9, 9, (9), 8, 9, 9, 7, 6, 7, 7, 9, 7, 11, 11, (11), 9. The second system continues the melodic line in the treble staff and includes a fretboard diagram with fret numbers 11, (11), 9, 11, (11), 9, 9, 7, 9, 7, 9, 7, 9, 7, 5, 7, 9, 9.

A C#m7 F#m7 gva -

This system contains the next two systems of guitar notation. The third system continues the melodic line in the treble staff, featuring a triplet and wavy lines. The fretboard diagram includes fret numbers 10, 11, 9, 10, 9, 12, (12), 12, 14, (14), 14, 17, (17), 14, 19, (19), 17, 19, (19), 17, 19, 19. The fourth system continues the melodic line in the treble staff, including a triplet and wavy lines. The fretboard diagram includes fret numbers 9, 11, 9, 7, 9, 7, 9, 7, 9, 7, 9, 9.

A (8va) C#m7 F#m7

T
A
B

T
A
B

A C#m7 F#m7

T
A
B

T
A
B

A

C#m7

F#m7

w/trem. bar - -

10/12 9/11 10 (10) 9 (9) (10) (9) 17 14 17 14 16 14 16 14 17 14 16 14 17 14 16

14 (14)

P.M. - - - - -

× 2

4 4

9 7 9 7

A

C#m7

F#m7

Fade

17 14 16 14 17 14 16 14 16 14 16 13 16 13 16 14 17 16 14 16 13 16 14 17

4 6 4 4 6 6 2 4 2 4 6 4